

MUSIC STUDY EXALTS LIFE

# The ETUDE MUSIC MAGAZINE

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"Music for Everybody"

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## TALENTED STUDENTS

## The Gateway to a successful future

## TEACHING POSITIONS

For those qualified to teach, and wishing to pursue advanced studies at the same time

THE SHERWOOD MUSIC SCHOOL offers you unusual facilities for converting your talent into professional ability; and further, for converting your ability into income. Outstanding among the advantages enjoyed by Sherwood students are:

A faculty of one hundred fifty teachers, including many artists of national and international reputation, providing instruction which is thorough, modern, and imbued with the spirit of artistry. (A few of the artist-instructors of the Sherwood Music School are pictured below.)

Frequent public appearances for all students. Advanced students of the Sherwood Music School annually give one hundred fifty recitals in the Sherwood Recital Hall. In addition, many concerts are given each year by Sherwood orchestral and choral organizations, in the largest concert auditoriums of Chicago, soloists for these programs being chosen from the advanced students.

Access to the concerts which may be heard only in a large musical center. The procession of concert celebrities appearing in recital in Chicago is endless.

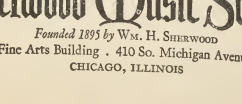
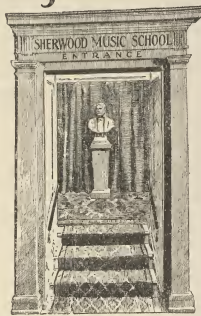
The Chicago Symphony Orchestra gives one hundred thirty-one Chicago concerts, and the Chicago Civic Opera, one hundred operatic performances, each year. Assurance of an opening, as soon as qualified. It is a part of the service of the Sherwood Music School to provide openings for those it trains for the various music-professional fields: concertizing, teaching, Public School Music supervising, theater and church organ playing, orchestra conducting and playing, and paid radio engagements.

## THEATER ORGAN

The Theater Organ Instructor of the Sherwood Music School is Mildred Fitzpatrick, known as one of the most successful and highly paid theater organists in the country. Equipment of the Theater Organ Department includes four-manual theater organs with a tremendous range of stops and effects; and screen, with projecting machine and films. The Sherwood Music School has trained and placed a large number of theater organists in positions with salaries of \$75.00 a week and upward.

## DRAMATIC ART

A comprehensive, two-year course provides training for teaching, or for any phase of dramatic public performance. A special course is offered in Story-telling and Playground Supervision.



## PUBLIC SCHOOL MUSIC

Fully accredited courses are offered under artist-instructors, leading to the Public School Music Teacher's Certificate, Supervisor's Diploma, and the degree, Bachelor of Music Education. All courses are outlined to meet the latest State Board requirements, and include academic, college credit subjects. Our Public School Music students have the advantage of the musical atmosphere which may be found only in a large conservatory. They qualify for the most responsible positions, because of the superior musical training which they receive.

## ORCHESTRA CONDUCTING AND PLAYING

High-salaried positions are constantly open for conductors of, and players in, theater, ball-room, and radio and symphony orchestras. Besides the best training, experience in both phases of orchestra work is available in connection with the Sherwood Symphony Orchestra.

## DORMITORY

A dormitory for women students is maintained in a quiet, residential neighborhood, within twenty minutes' ride of the School. The rates for dormitory residence are moderate.

## TUITION RATES

The tuition rates of the Sherwood Music School are low enough to bring the advantages of Sherwood training within the reach of all students.

# Sherwood Music School

Founded 1895 by Wm. H. SHERWOOD  
Fine Arts Building - 410 So. Michigan Avenue  
CHICAGO, ILLINOIS

# THE ETUDE

AUGUST, 1927

Single Copies 25 Cents

VOL. XLV, No. 8

## Ne Plus Ultra

IN 1807, or thereabout, a German composer named Woelfl wrote a Sonata in the Key of F, giving it the name "Ne plus Ultra," because the optimistic but short-sighted creator assumed that never again in the history of the art would such a difficult pianoforte composition be written. The following year the gauntlet was taken up by the Bohemian composer, J. L. Dussek. His publishers issued a sonata called "Plus Ultra," dedicated to "Ne Plus Ultra." Alas, for the makers of the superlatively difficult composition, there was born at Raiding, Hungary, an infant named Liszt Ferencz, otherwise known as Franz Liszt, who was to make the trifles of Woelfl and Dussek seem like child's play. In fact virtuosity of the present day concede that in all probability nothing has ever been written that is more difficult to play than the Liszt arrangement of Don Giovanni, unless it be *The Lark of Balakirev*.

The real musical interest of the world is not in the compositions of the "Ne Plus Ultra" type. Some of the showiest musical compositions have the least musical worth. We recall Mark Twain's famous witticism, on being told by a fair young player, "Dear Mr. Twain, you have no idea how difficult this piece is!"—"I wish that it were impossible;" and we are made to echo the same wish, after we have heard some works demanding towering technique and correspondingly little beauty.

The really distinguished players find the highest degree of difficulty in playing the simple things, such as the Mozart Sonatas and the simpler Schumann pieces. The difficulties in making a simple composition a masterpiece of tone-coloring at the keyboard are far greater than those of the flashy piece in which deficiencies in musicianship are smothered under an avalanche of arpeggios and cadenzas.

## Good Enough

WHEN your editor was studying musical composition in Germany, years ago, there happened to be a "piano famine" in town. Great numbers of students had rented all the good pianos. Finally, after much searching, a piano was discovered in a dealer's warehouse—and such a piano! It was huge in size; we had never seen a larger piano. The dealer told us that it had once been used by Richard Wagner himself in training choruses in the local opera house. It looked old enough to have been used by Haydn or Mozart. The keys all worked, nevertheless, and the strings gave forth tiny little sounds.

Finally the dealer concluded that the piano was worth at least a rental fee of seventy-five cents a month—a charge which later proved exorbitant. We hired the piano, and it was carried three miles over town on a hand-truck, by two movers, and then up three flights of stone steps. They received as a *trinket* one mark. Half this amount, or twelve cents, would have been the right fee, the dealer assured us later; but the editor was afraid that he might be arrested by the Society for Prevention of Cruelty to Piano Movers.

After a month of effort your editor became very much disgusted with his progress. A visit from the Herr Professor brought down storms of wrath. No one could accomplish anything with such a piano, and orders were given to do the work at the Musik-Schule. Mind you, the editor was not specializing in piano study at the time, but in musical composition. "But, yes," said the Herr Professor, "a good piano is just as necessary

in composition study as in piano study." "Every note you strike is graven on your musical being." "If you go on striking note after note out of tune, you will soon find yourself out of tune."

Your piano cannot be too good.

## Shopping for Pianos

DURING the past year we have had a great deal to say about buying new pianos. We have done this because we have been convinced that it is most important that the piano equipment of the country should be kept in the finest shape possible.

We do not sell pianos but we do circulate in THE ETUDE in a field in which the piano plays an all important part. We are therefore directly concerned in having our readers get as much as possible from the art and we know that this can not be done with broken down, antiquated or dilapidated equipment.

In shopping for a new piano the average buyer has to depend upon three things:

- 1 The reputation of the manufacturer for producing a piano of substantial, durable manufacture and artistic possibilities.
- 2 The reputation of the local dealer for standing behind the product he represents.
- 3 The advice of the experienced teacher of music acquainted with the "value" represented in various instruments.

With these bases of judgment the piano buyer is not likely to make the serious mistake of investing a great deal of good money in a worthless instrument.

## When I Read Homer

"WHEN I read Homer I look at myself to see if I am not twenty feet in height," said Michael Angelo.

We often think that great music has a corresponding effect upon its hearers. Who can hear the thrilling Beethoven "Fifth Symphony," the Chopin Sonatas, the Brahms "First Symphony," the Verdi "Requiem," without experiencing that peculiar sensation of being exalted to spiritual and even physical altitudes, which rarely seems to come through any other source.

The stirring strains of a fine band have a similar psychological effect. Watch a crowd of Americans as they listen to a body of skilled players marching down the street to the music of Sousa's "Stars and Stripes Forever," "Semper Fidelis," or his recent march triumph, "Power and Glory." Watch them throw back their shoulders. Watch their chests expand. Life has a new purpose, a new vision. The sense of integrity, of patriotism, of valor, of honor is exalted. They actually seem to grow taller, happier, stronger, more alert, and in every way finer human beings.

We know from interminable demonstrations by psychologists and educators that music properly studied makes for better citizenship. That is one of the reasons why THE ETUDE Music Magazine has circulated over twenty-five million times its forceful slogan.

MUSIC STUDY EXALTS LIFE

August is the Planting Time in the Educational World. Plans Made, Music Selected, Advertising Mailed—These seeds, planted now, bring the Active Teacher a bountiful Harvest of Success.



## How to Get More Pupils During the Coming Season

DURING the first week of last January, we saw an interesting note in one of the daily papers, which read something like this: "A large consignment of Christmas tree ornaments arrived yesterday on the steamer from Rotterdam."

Christmas was twelve months away, but the Christmas tree ornaments were already arriving.

In every sensibly conducted business, plans are made months and months ahead, to take care of the "season" at the proper time. Just as this letter is being written, the ateliers and the couturiers in Paris—Worth, Paquin and others—are doubtless all done with the designs for the summer dresses of 1928.

The music teacher too often puts off plans until the very last moment. It has been our sincere and earnest desire to help music teachers in every practical way. We have racked our brains to do this. When the Editor was a music teacher in New York City, he found that by proper announcements sufficiently in advance, large classes could be maintained with ease. Therefore, last spring, he wrote an open letter to parents, which music teachers already have used by the thousand.

The plan is simply this:

We had printed, in typewriter style, on very fine paper, the following letter. We arranged to provide envelopes to match the paper. We arranged to print the teacher's name at the top of each letter. The cost of this, if the teacher did it individually, would be about \$16.00 or \$17.00 for the first hundred letters, even if the teacher had the initiative to do this and had the experience and ability to write the letter.

We agreed to sell the letter (which we call the "Teacher to Parent Letter") to teachers, at a nominal rate of \$2.00 per hundred for the first hundred, and at correspondingly less prices for increased quantities. The teachers receive their letters, sign their names at the end and send them out. They were so successful that re-orders came in volume, and teachers who tried the plan "went wild" for its success.

Unless a teacher has a method of advertising that is superior to this, we feel that these letters afford a remarkable opportunity that should be used. They should be sent to the old patrons as well as the new. We shall probably get out more letters.

Here is the letter:

WELVIN MAY DAVIS  
1111 OCEAN AVENUE  
NEW YORK, N. Y.

### An Open Letter to Parents

The extensive discussion of the "new way of liberty for parents," which, during the last few years and produced types that our grandparents will not have thought, is a subject in which all parents are deeply interested. It is to be in fact our greatest hope.

On the whole, there have developed with the new type new business methods which, if not often with complete transparency, are really in a new and better way of American.

The separation, advertisement, which has been with music, should be in our line, our action, our dream, our success, and our success of result, have in fact been the most of raising the chief cause of American music—our children.

This letter is formally designed to bring to your attention the unusual advantages of the study of music in facilitating the development of the mind and character of children, of young men and women, and of the new type, its value in holding their interest to the point.

The last Dr. Charles E. Eliot, former president of Harvard University, was a most enthusiastic proponent for music, claiming that "Music is the best kind of education of the mind."

The Home-centered Family inspired by the delight of Good Books, Good Magazines, Good Art, Good Music, High Ideals, Whole-some Morals and Spiritual Unity, fosters no criminals.

Specimen of this letter, signed and stamped, is printed on letter.

All it would cost hundreds of thousands of very young men and women who have been equally astonished over the value of music training.

Many of our foremost men of today are practical musicians, some highly accomplished. Each of the heads of Congress during the Session Administration, Vice-President Gen. Charles E. Dwyer, and the Senator of the House Hon. Nicholas Longworth, could, if necessary, earn their living through their musical ability. Among the noted musical public men of today are Emma Maudslayi, Bert Shaffer, Francis Pickens, Alfred Einstein, Dr. Frank Brown, Hugh Huddell, Charles E. Johnson, Eben Wiley, Cyrus S. D. Curtis, Robert Hughes, President James M. McMillan. The list could be extended by scores.

These men recognize in the study of music enormous educational value as applied to the practical workings of the human mind in ordinary problems of life. Music, when properly studied under a trained teacher:

1. Intensifies the powers of Concentration
2. Develops Accuracy
3. Coordinates Mind, Muscles and Nerves
4. Develops the Memory
5. Cultivates Mental Activity
6. Encourages Self-Discipline
7. Develops Taste
8. Brings the Youth
9. Brings Greater Joy to Life

In addition to these all-important life factors, music is of enormous social value, of real importance in providing a wholesome mental environment, and of keeping one's leisure time profitably occupied.

An investment in music lessons under a competent teacher is one which bears important dividends for a lifetime.

The photograph on the right shows the progress, how much of intellectual value in spending musical knowledge and musical instruction. They have already become a part of the lives of many of our nation's leaders. Grant was one of the greatest when they returned to the United States. They have been the most of the nation's leaders. They have been the most of the nation's leaders. They have been the most of the nation's leaders.

Thousands of enlightened American parents have come to look upon music study for their children as one of the most important of all accomplishments. We are now in a position to offer to you the same opportunity to afford them the training, mental culture and refinement, which will develop the child's mind and spirit, which will develop the child's mind and spirit, which will develop the child's mind and spirit.

The undersigned will be pleased to confer with you upon this important matter.

Very cordially,

WELVIN MAY DAVIS

Teacher, signs here

Such a home enriches the world with the manhood and womanhood it produces. It is the opportunity of every music teacher to promote the interest of such homes.

## THE ETUDE

## Technic and Beauty in Piano Playing

An Interview with the Famous Brazilian Pianist

GUIOMAR NOVAES

Prepared by Jacob Eisenberg

Guimar Novaes (pronounced Geo-mar No-yes), whose genius was first made known to this country in 1916, is Brazilian by birth, having been born on February 28, 1895, in a small town near San Paulo, Brazil, as the ninth child in a family of seven.

Mme. Novaes began to play the piano when six years old. She made such rapid strides under the guidance of the wonderful master, Luigi Chiffarelli, that she gave her first recital when but nine years of age, thereafter making frequent public appearances. She studied with Chiffarelli until

thirteen years of age, when the Brazilian government sent her to the Paris Conservatoire, where upon graduation, she won the first prize. Mme. Novaes was thus ready for the concert stage when she was entering her seventeenth year. Numerous engagements followed in England, Germany, Italy and Switzerland, and in 1916, upon advice of friends, she came to America and gave her first recital in Aeolian Hall. She was at once hailed as the successor of the late Teresa Carreño and as one of the most inspired of the pianists of our time.

to the finger which is to depress the next desired key and hold it in readiness there. One will find that in pressing the key whose tone has already been sounded he robs the finger, which is to sound the next given note, of its proper share of strength and power.

### Getting Results

"THIS FORM of practicing is beneficial in many ways. It develops muscular activity and enhances one's power of endurance. It enables the performer to store up a generous supply of nervous energy upon which he can draw when needed. After a period of firm practicing, that which would ordinarily be a strenuous performance upon him, he finds demands upon him. Aside from these advantages, a firm manner of practicing and a decisive muscular activity create stronger images upon his mind and make the development of playing habits a simplified matter. Once muscular activity has been reduced to habit, the mental activity is freed entirely to cope with the interpretation of the composition.

"There is yet another very important benefit derived from firm and decisive muscular activity. When one plays a composition with the idea of always performing it as if he were appearing before an audience, he will find himself losing the true perspective of the composition. Firm and decisive practicing clears the mental cobwebs from the picture and enables the performer to see the true design of a composition as well as its color and characteristics, around which he may weave his interpretative ideas created through his talent or genius. This in turn is assisted by his intellect and understanding of the dictates of the composer, his moods, emotions and temperament.

"As I said in the beginning, mechanical mastery is only a means to the end. When technical proficiency is attained the pianist should forget all about the mechanics, as a thing which does not exist, and give his whole mind to the interpretation of the composition. However, he should repeat the outlined procedure whenever he experiences any technical difficulty.

### Instruments Compared

"SO MANY PEOPLE say that on the piano the tone is already made, whereas the singer or the violinist must make his tone, and consequently their art is the greater and the more difficult of attainment with consummate finish. On the contrary, nothing can be further from the truth. Who has not heard, hoarse, harsh or vulgar tones produced by some pianists, while under the touch of great artists the same keys will produce the loveliest of singing tones? The pianist must create a beautiful tone upon his first attempt, or all is lost. In that the violinist and singer really have an advantage over him.

"If they feel themselves producing a tone of inferior quality they can improve upon it even after it has begun to be sounded. This, of course, the pianist cannot

properly this efficacious manner of muscular activity, the student should maintain a normal and natural position at the piano, in which his wrists are practically always lower than his knuckles, with the hands and fingers held quite closely to the keys and the elbows away from the body, while the arms hang with perfect freedom from the shoulders. This position enables him to raise his fingers quite high above the keys with a minimum expenditure of energy. Then with a quiet hand and the fingers moving from the knuckles, he should depress each key with a decisive downward stroke of the finger, avoiding any pressing or squeezing of the keys after the tone has been sounded. A great fault discovered in many students is that of uncertainty in finger movements.

"Under careful scrutiny, one will often notice a quivering motion in the first action, which is followed by a pressing or squeezing of the key after it has been depressed; this gives the impression of one wondering whether or not one will depress the proper key and, when it is found, of life. Once the tone has been sounded, waste no energy by keeping the key depressed by force; but instead of this, employ just enough energy to prevent the key from rising until the proper time for it to do so.

"There is yet another point to be remembered in depressing keys. The performer's energy should be conserved and held in readiness for only the very act of depressing keys. Once the key has been depressed, transfer that energy immediately

### Firm, Decisive Action

"A firm and decisive muscular activity in conjunction with slow practicing, that is of first importance to the pianist, means the key of the piano. To employ

### The Captain's Men

"A CAPTAIN commanding a company of soldiers may be the most brilliant soldier in history, whose knowledge of military tactics may be infinite and who may be a genius in overcoming unexpected difficulties. Yet, if that captain of raw recruits who were unable to translate his commands into well executed action, his brilliancy would be of no avail. In giving full consideration to this truth it must be remembered also that a well trained and perfectly drilled company will produce varying results in direct proportion to the brilliancy of the various commanding officers.

"What is true in this example is equally true in the mastery of the piano. It is only after one has complete control over his playing apparatus and his technical facilities are equal to any desired demands that may be made upon them that he can relegate his muscular activity to his subconscious mind and devote his entire thoughts to an intellectual and inspired reading of the composition. The accomplishment of this purpose is really the greatest concern to the aspiring pianist. One cannot expect the execution of a composition to be with consummate skill and superb artistry and share his inspired thought with the fear of breaking down technically.

"Since the mastery of the techniques of piano playing is of first importance in the early stages of one's development, let us see how we can acquire such mastery with



GUIOMAR NOVAES



do. His preparation for the depression of each key must be just as perfect as that of any instrumentalist or singer and the actual sounding of the tone must be finely regulated or the resultant tone will be of inferior quality with no further chance of improving upon it. One often hears that the violinist has no way of first seeing the notes he is going to sound nor has the singer, while the pianist has them all marked out for him. Well, one may have heard of a pianist looking for each key before he strikes it? The fingers are much quicker than the eyes. If the eye had to find each key before a finger depressed it the pianist would make a sorry sight and a helpless performance.

"The pianist must develop a sense of space and the distances between keys, and be able to change the position of the hand and the placements of all the fingers beside moving the hands from one key position to another. All this must be done without any thought or doubts as to whether the proper keys will be depressed. On the contrary, every change of hand or key position must be made with absolute decision and certainty of the fingers coming in contact with the desired keys, and with the proper degree of power, which he is sure will create a tone of the desired quality as well as the necessary quantity. For he cannot change it once the tone has been sounded. I wish more people would realize this, and the fact, too, that it is no easy matter to produce a beautiful singing touch, that there is so much variety of tone that a pianist can get out of the instrument."

"No other instrument can compare with the piano. Why, it is just as if you had the 'cello, the violin and the voice, all coordinatedly right in the harmonies of the piano. If I want to think in musical conversation, I hear them all. They are my *Dramatic Personae*, for when I play I am always trying to make a drama or comedy with dialogue or monologue, as the case may be. When I appear before an audience, I may be vaguely conscious of the many faces before me, but the moment I begin to play, I lose myself entirely in my music."

#### Self-Test Questions on Minc. Novae's Article

1. What value has muscular activity in piano playing?
2. How does slow study help?
3. How may a firm, decisive action of the fingers be acquired?
4. Name important benefits derived from derivative muscular activity.
5. Compare the method of tone-regulation on the piano and other instruments.

#### Aim and Achievement

By E. Constance Ward

ACHIEVEMENT presupposes the existence of a definite aim, an aim influenced primarily by desire and controlled by the student's judicious estimation of his capabilities. An exaggeration of his powers puts the goal beyond reach, and causes disappointment and discouragement.

An inventory including the aims, the accomplishments, and the failures of the past term will aid the student in his onward march. By it he may fix the goal of his next term's work, gauging the progress along the same lines in the previous term. There is no cause for reproach when the purpose is not achieved, provided he has done his best. A true artist is never discouraged, but always on the upward climb, discovering new fields of endeavor.

Though the teacher may be his councillor and confidant in regard to the best method to adopt, the student should start with a purpose of his own and a determination to succeed therein. He will find that his teacher will encourage and appreciate in-

dependent thought and a frank expression of opinion. Timidity, on the other hand, will only retard his progress.

A private notebook, called, for instance, "My Musical Ambitions," may be started at the first of each term. The number of the number of the very according to allotted to each lesson, and tabulated for the item, remarks (the student's or the teacher's) and marks gained out of ten. The number of the number of the very according to individual ambitions, but each must stand on its own merits. It is well to avoid having too many items, though variety is good. An imaginary example may illustrate my meaning better.

#### AMBITIONS STRING TERM

No.	Title	Remarks	Marks
1.	Independent finger action.		
2.	Phrasing well.		
3.	Recognizing cadences and modulations.		
4.	Playing (title) without any errors.		
5.	Playing (title) sonata up to speed.		
6.	Memorizing (title).		

At the end of the term a reckoning may be made of the percentage of marks gained for each item, allowing seventy-five per cent. and over to count as success. If the student has done this, and the fact, too, that it is no easy matter to produce a beautiful singing touch, that there is so much variety of tone that a pianist can get out of the instrument."

"No other instrument can compare with the piano. Why, it is just as if you had the 'cello, the violin and the voice, all coordinatedly right in the harmonies of the piano. If I want to think in musical conversation, I hear them all. They are my *Dramatic Personae*, for when I play I am always trying to make a drama or comedy with dialogue or monologue, as the case may be. When I appear before an audience, I may be vaguely conscious of the many faces before me, but the moment I begin to play, I lose myself entirely in my music."

#### Position at the Keyboard

By L. D. Hopkins

The height of the piano stool or chair should be adjusted so as to permit a parallel line from the fingertips to the elbow-joints when the hands are in correct position and the fingertips resting on the tops of the keys.

Hold the body and shoulders erect and the chest high. Much depends upon this, for if the shoulders are drooped, the body is in a tense, cramped position, it is impossible to have free use of the arms and hands.

This does not mean, however, that there should be any tightness. Sit far enough from the keyboard so that, with the hands in position upon the keys, the arms can be crossed in front of the body without inconvenience.

Take great care that there is no tension in the arm or hand and that the elbow is near the side.

The fingers must be trained to keep a curved position with a certain amount of "claw-like" pressure simultaneously with an effort to move the wrist-joint. Then, with the arm, hand and finger in correct position, you are ready to play.

#### The Perfect Twenty-Four

By Rena I. Carver

THE children like to call this little exercise the perfect twenty-four. It aids in developing the muscular activity in the fifth finger with the fourth finger on G and up four times with each finger on two adjoining keys. Thus:

Fourth finger taps F sharp, then F. Fourth finger taps D natural, then E flat. Second finger taps D natural, then E flat. Thumb taps C natural, then D natural.

#### Mistakes Accompanists Make

By Edward A. Fuhrmann

THAT pianists and organists who are not so thoroughly successful as soloists in their respective fields aspire to assume the role of accompanist is an obvious circumstance to anyone engaged in musical activities. A lack of imagination or rather a lack of drive may be the cause of this, capable, through mental and physical indolence, of putting a real interpretative solo into the playing. In other words, such players would rather have someone other than themselves do the thinking.

In this line of reasoning runs a grave error. The successful accompanist must think for himself to the fullest extent of his mentality. He must be familiar with all types and styles of music from the purely novel song (ofttimes bordering on "jazz") to the works of Bach, Beethoven, Chopin, Brahms, Wolf, Grieg, and the best of modern compositions. His repertoire must be a comprehensive one; and even so he is often called upon to accompany a totally strange soloist on selections never played by him before. Can it then be said that an accompanist need not think? On the contrary, he must possess the quality of being an ingenious thinker.

Yet some accompanists think entirely too much of their own condition and the yet of that of the soloist—a course which establishes a somewhat frigid breach between the soloist and accompanist's efforts. Few soloists of any kind have not

at some time come to the positive conclusion that a large number of accompanists think the word "accompany" means "to lead" instead of "to follow." This is especially true with a choir or chorus singing under the leadership of a conductor. A truly successful choir or chorus accompanist should always wait for the beat to come from the conductor instead of attempting to play of his own accord and expecting the conductor to "fall in" with his beat.

This is a condition particularly noticeable in the average church where voluntary choruses furnish the music under a paid choirmaster and organist often supported by a paid solo quartet. The conductor, not the organist, should establish the tempo and maintain it according to the beat instead of following the organist through the selection. This would eliminate the excruciating and note-to-note occurrences of an organist starting to stop, ignoring a period of silence, ending before or after the conductor has given the sign for release and generally keeping his eyes glued to the printed page and playing under the impression that he might be accompanying, not think? On the contrary, he must possess the quality of being an ingenious thinker.

It is a very difficult thing for two musical minds to beat as one, two musical minds to think as one, two emotional urges must be one and the same. Therefore, those aspiring to reach the goal of the accompanist to extend every effort toward being an exemplification of the words "to follow" in their highest degree.

#### Interesting the Boy in Practicing

By C. E. Cornwall Longyear

JACK was twelve years of age and an orphan. Besides this he was mentally slow and not especially interested in music. He lived with his grandmother who insisted that he should learn to play. Grandma had no encouragement from the rest of the family and less from the boy. She did her part most faithfully but could see at once that the boy was not trying to learn. The practice hour was one that all members of the family dreaded.

But since the teacher said that Jack could learn to play, if he would, Grandma decided to be at hand for his practice period every morning for a week and find out where lay the difficulty. After listening through the first hour she saw that it was a matter of faulty practice due to utter dis-

regard of the notes and signs. Day after day Jack was making mistakes and repeating them without regard for anything except trying to finish in the time with as little effort as possible.

The boy was required thereafter to play slowly and without mistakes. If a mistake was made, it was corrected and explained to him. That one particular passage was repeated correctly several times. Then the boy began at the beginning of the piece and played as far as he could go without a mistake of any kind, counting the time aloud for himself.

It was hard to continue the first several practice periods but, after a time, improvement and interest were noticeable, and finally Jack learned how to practice to get results.

#### Musical Slips

By L. H. Motes

**Easy Payments**  
THE CALLER: "Is this piano yours?"  
THE HOST: "We own about an octave of it."

**A Celestial Wit**  
"Boy," protested the new arrival as St. Peter handed him a golden trumpet, "I can't play this instrument. I never practiced while I was down on the earth."  
"Oh course you didn't," chuckled the good saint. "That's why you're here."

Schubert despised letter writing. Therefore his correspondence remaining to this day consists of comparatively few letters.

**She Knew**  
TEACHER: "Now, Rosa Major is popularly called the big dipper. Who can tell me about the little dipper?"

**A Compliment Gone Wrong**  
"I complimented Phyllis on her voice once, and she hasn't spoken to me since."  
"What did you say?"  
"I just said, 'I thought she was a howling success.'"

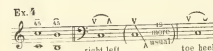
**High Criticism**  
"How do you like the show, Gabe?" a village who had dropped in at a rehearsal for a home talent performance was asked.

"Well," was the reply, "if I wasn't sittin' down I'd feel like I was wastin' time."

## All About The Slur

Its Fifteen Uses in Music

By CLEMENT ANTROBUS HARRIS



Ex. 4

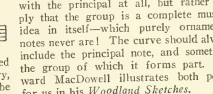
II. The curved line is used to connect *grace-notes* with their principal note. This is the smallest form in which the slur is found—so minute, indeed, as to have escaped inclusion, so far as I can discover, in any text-book or dictionary. Yet it is one of the most common applications of the curved line, one of the most useful when properly used and one very frequently misapplied.

The majority of grace-notes need no slur. But there are three cases in which the use of one may remove dubiety, namely, (1) when an acciaccatura is at a distance from its principal, especially on another staff; (2) when the note it precedes is one of a chord—especially an interior note; and (3) when a group of grace-notes (never, I think, a single note) codes it.



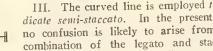
Ex. 5

A great many slurs to grace-notes are totally unnecessary, and therefore mischievous, for they weaken the force of the notes which fulfill a useful purpose. And a few are an absurdity, for they are so drawn as not to connect the grace-notes with the principal at all, but rather imply that the group is a complete musical phrase in itself—which purely musical notes never are! The curve should always include the principal note, and sometimes the group of which it forms part. Edward MacDowell illustrates both points for us in his *Woodland Sketches*.



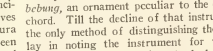
Ex. 6

III. The curved line is employed to indicate *semibreves*. In the present day no confusion is likely to arise from the combination of the legato and staccato signs—slurs and dots—to indicate a touch has been so used from the early eighteenth century. But Marpurg (1718-95) used exactly the same symbol to indicate the *bebung*, an ornament peculiar to the instrument chord. Till the form of two distinct notes the only method of distinguishing the way the music was composed, and whether the note is proved by the fact that without it the acciaccatura effect would be impossible.



Ex. 7

It is essentially as a tie, too, that the slur is used in connection with fingering-numerals and the footings-mark of pedal passages on the organ. For its function is to show that in substituting one finger for the other, or the toe for the heel, the note is not to be sounded again:



Ex. 8

IV. The curved line is used in vocal music to indicate that a syllable is to be sung to two or more notes.

The slur is used for so many purposes and in regard to most of them is so much used that it is a great mistake to weaken its significance by employing it needlessly. And this is done very often indeed by composers of vocal music. Mendelssohn pointed out to G. A. Macfarren that the continuance of a syllable in any text-book or dictionary. Yet it is one of the most common applications of the curved line, one of the most useful when properly used and one very frequently misapplied.

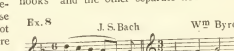
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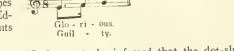
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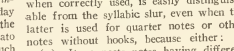
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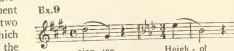
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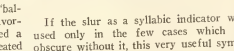
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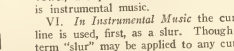
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well as a general application: the former use consists in its connecting two notes of considerable length, the first of which is to be well accented and the second unaccented and perceptibly shorter than the first. In this the slurring is a short form of phrase-mark. For, though a phrase generally begins with an accented note and ends with a shortened one, it does not necessarily do so. There are instances of phrases connecting with a curved line two notes, the second of which is both longer and stronger than the first, but these cases are so rare and the former words under the note to which it was to be sung. An examination of the vocal parts—especially the solos—in his oratorios will show how greatly the use of slurs may be reduced without occasioning the least ambiguity to the singer. There is little real need for their use except (1) when a syllable has to be sung to a metrical group of eighth or shorter notes when two or more verses of a song are sung to one version of the tune, and two have one syllable sung to them in the verse and a separate syllable to each note in another. In this case, a slur made of eight or shorter notes is unnecessary; the syllabic adaptation can be shown by giving two stems to each note, the first version having upward stems and the latter one downward stems, and having "tied hooks" and the other separate hooks:

VIII. The curved line also becomes a *legato* mark. Unfortunately the sign used to express the duration of a phrase has also been used for a *legato* mark. This is much to be regretted because:

(a) All music is *legato* unless the contrary is specified: a special sign is therefore generally redundant and tends to confusion, and

(b) Though a *legato*-mark is always a construction-unit — a motif, section or phrase — the reverse is not necessarily the case: a motif or larger unit may be staccato; moreover, several *legato*-units may make one phrase, and the reverse may be true. Thus the passage just quoted from Guilmant is a case in point.

The question may very reasonably be asked "What is the practical good of it to be observed?" The answer is that it shows the composer's own conception of the passage, and this influences the performer. It is a mark of *accents* as well as *legato* and staccato, and (b) the secondary phrasing under a long slur will be observed more delicately than if it is not.

Thus the smaller phrases will be felt to be parts of a greater phrase.

The best claim for the use of the slur as a *legato* mark is in the case of simultaneous, or co-terminous phrases, both of which are *legato*, but one especially so, as in the following example from Beethoven:



Ex. 15

VI. In *Instrumental Music* the curved line is used, first, as a slur. Though the term "slur" may be applied to a single line used in music, it has a particular as-







In playing, as in writing a composition, the artist-student, must work unceasingly for complete mastery of the technique of his art. This is as true in the realm of the "miniature," as in playing the longest and most difficult composition. He should never follow blindly a traditional or historical performance, but, adding to knowledge, sympathy and whatever of the artist there may be within him, should read something of his own into the performance of the composition, achieving at times, a beauty of interpretation of which even the composer never dreamed.

#### Self-Test Questions on Miss Kinsella's Article

1. How is the composition aided by a knowledge of its origin and background?
2. What was MacDowell's idea concerning the function of each composition?
3. Describe the surroundings in which "Woodland Sketches" was composed.
4. What was MacDowell's "trick of counting" and how may it be used in "To a Wild Rose"?
5. What tendency must be guarded against, in playing "Tranquillity"?

#### Liszt's Impromptu Feat

By G. R. Bett

FREDERICK CORBIE's compact biography of Liszt contains a little known story of the great master's technique, brilliant even in late years.

"On a certain evening (in 1864, or thereabouts)," says Corbie, "the famous Dreychock, a pianist celebrated for his wonderful playing of certain pieces, was by a royal command to perform before the Emperor Franz-Josef in Vienna. Now Dreychock had an 'encore piece' which was an arrangement for Chopin's 'Study' minor, known as the 'left-hand study.' This was done so that the left hand appeared to play the difficult semi-quaver (eighth-note) passage in *octaves*. Much of this was, no doubt, what is termed 'fake,' but the piece was very clever, and always made a great effect. On the present occasion it was duly trotted out, and the Emperor was so excited that he applauded wildly, and turning to Liszt, who was sitting, as usual, close by, exclaimed, 'There, Monsieur Liszt! Can you beat that?' It was known that Liszt had long retired, but the Emperor's challenge was a command; he rose, bowed, and made his way to the platform. The surprised audience applauded; he shook hands with Dreychock and sat down. After a momentary pause he proceeded to play another Chopin study, the F minor (double rhythm study) so swiftly and delicately that the other had been like the roar of a thunderstorm, this was like the sighing of a zephyr. The audience gasped; Liszt still kept his finger on the triple C with which this piece begins and ends, then, after a pause, played the study once more, even more delicately, but with the right hand in *octaves*."

#### For a Stiff Wrist

By B. Brester

"Jim, have you seen four horses pull one of the heavy loads in a circus parade? Yes? Well, you are going to drive five horses with each arm—ten in all. You are sitting right inside your bridle, your arms are the lines and your fingers the horses. These horses are very tame, so let the lines loose. If you pull on them and bring your wrist up, the horses will be frightened and may run away. All ready to start! Well, then, Giddyup! Loose with those reins, there!"

The appeal to the ego was made to the world's earliest inhabitants. Witness the King Tut revelations. Egyptian hieroglyphics tell the story of long forgotten peoples. At the Peabody Museum connected with Harvard University the story of our early Indians of North America, their strange totem poles, baskets, pottery, surprisingly beautiful and artistic, tell us better than words some of the habits, the attainments, and the chief characteristics of their lives.

The first blackboards were cavern walls or scrolls of parchment. The Cathedral of Chartres, in which one sees such wonderful stained-glass windows, was the visual Bible of the French people. Before they could read and write, the peasants learned the story of the Old Testament in logical sequence, through the stories in stained glass, beautifully presented from old rose windows.

Education, before the introduction of printing, was both verbal or visual, a slow process, constant, permanent as well as continuing.

Every constant moment we are developing an individual personality. Ask your neighbor what he sees from a window. You each one of the personal element is present. Your neighbor sees more of you than your neighbor. He selects. You also select. But your results differ.

Those who are our country's best and most interesting musicians and teachers today do not hesitate to regard music study as a necessity for all boys and girls. By music study I do not mean the mere playing of an instrument. If we asked every one who attends the Symphony Orchestra concert to state whether he or she studied an instrument in youth, we might be surprised to find at the large number of people who had never played an instrument but who are music lovers, eager to understand and appreciate the beauties of music.

#### Pupils of Small Talent

The time has come when we cannot allow ourselves as teachers to belittle the pupil of small talent. Dr. Goetschius, of the New York Institute of Musical Art, recently wrote these words to a pupil who had distinguished himself in his class: "By all means encourage the pupils of small talent. They need it more than the big talents, and, on the whole, they are vastly more useful in the general uplift than the few conceited big ones."

How are we to create interest in music with average material? Largely by interesting such material in group activities. Too much attention is undoubtedly given to aural and straight technical training. Children are not taught to coordinate the visual and the aural. Edward Exeter Perry, the blind pianist, once told me that he had to see music so clearly that he could write it down, every mark of phrase, every group of notes, chords and so forth, before he felt that he dared play a composition. In other words, he had to be able to write it down in his entirety and see it mentally.

The composite depends on minutiae. The observation and individual selection. Experiences can come only through the senses. The visual sense is the best part of the mind. Man then owes the best part of his personality to his eyes. We must assume that visual education is an acknowledgment of natural, selective, formal and constructive processes.

#### The Paganist as an Educative Force

Not long ago the Paganist was nothing more than a form of advertising. Then it became a means of calling attention to an epoch, the rounding out of school or college

## The Necessity of Visual Musical Education

By Edith Lynwood Winn

or town life. Today the Paganist is no longer a novelty. A text couched in immoderate English will not do. Inaccurate historical setting, with ludicrous costume details, tell the story of long forgotten peoples. At the Peabody Museum connected with Harvard University the story of our early Indians of North America, their strange totem poles, baskets, pottery, surprisingly beautiful and artistic, tell us better than words some of the habits, the attainments, and the chief characteristics of their lives.

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#### The Picture Phase of Education

In music education we must have pictorial work. The lives of composers, their pictures, their habits, their struggles and defeats and victories, may be brought to the child's attention through pictures cast upon the screen, by the use of the reflectoscope, and coordinated with the study of music by the great composers. By means of the reflectoscope the excellent picture cards of composers may be used. The Perry Pictures are also useful, and even good pictures from books on music, as it is not necessary to have a specific size and shape of picture. Here is a means of service to teachers of musical history and musical appreciation. Combined with the victrola the slide work and record playing may be made so interesting that the pupils will not realize that a task has been set before them.

The possibilities of the lantern are as yet undeveloped. A whole page of valuable data, statistics, dates, landmarks in the lives of composers and a list of their valuable works can be made to follow a regular order. For instance, a pupil may play the Handel Largo, after a short life of Handel through the lantern. The slides are merely pictures or printed material that cost nothing to reproduce.

Another valuable use of the spectroscopic is in Memory Compositions. A composer's picture is thrown on the screen, with date of birth and death, country of residence and the name of a composition. Some people play the selection. The pupils write down the name of the work and the content of the picture. The memory contests offer a wide field and are intensely interesting. By the psychological law of association, the pupil is able to recall the name of the composer through the other data given plus the picture played. Often the victrola is brought into play in this work.

#### Arousing Enthusiasm

Watch a child with one of these old stereoscopes in some old parlor with its downy furniture and a quarter of a century ago. He is not only eager to see pictures, so different from what he sees today, but every time he visits the old folks' home, he is interested in the old folks' home. The interest in the old folks' home is intense. It becomes of him. It has all the interest of the best kind. It has also a teaching power of the highest value. But the previous generation did not know that. In these pictures, so to speak, there is no color, there is no motion. Today we have motion pictures, but with all the success of the motion picture industry, it has not been made sufficiently

in music as in other branches of education, the child must be aroused to interest and enthusiasm. The stereoscope is cheaper than motion pictures, and, especially with the reflectoscope, the apparatus is adequate for the use of teachers in music centres where a club or a group of teachers can buy it.

There are scores of advertisements in our magazines to this effect: *Music with out a Teacher. Study an Instrument by the Book.* All these fall short of being truthful. No instrument can be studied to best advantage without a teacher, although very gifted students often produce remarkable results on keyed instruments with a teacher. A Paganist might go to a lovely villa and study the guitar for two years. But we have no such geniuses with the same erratic habits to teach. The average person must have a teacher in order to study music wisely. The poor convict, shut in, with no desire to study a violin, may get some aid from books and even from the victrola, with its excellent records. But many subtle and intricate details of violin playing escape him. He is not a genius; he fails to comprehend the details of the violin are simple enough to understand in theory, the young conductor must practice them assiduously until they become a second nature; otherwise, when actually engaged in working with the orchestra or chorus, he is liable to make mistakes in movement which will confuse the performers and embarrass himself.

#### How to Begin

The best thing to start with is a straight military march, say, almost any of Sousa's, which, no matter whether in 2/4, 3/4 or 4/4 time should have two beats to the measure—straight down on the first beat and up on the second. Set your talking-machine going, stand before it and go through the proper motions, as if you were conducting an orchestra. Follow the time exactly, keeping to the normal beats; that is, if there should be syncopation, do not

#### Covering More Ground

More ground may be covered in a given time. A higher record may be attained by group activities in visual work. Visual education in secondary schools will go far toward maintaining a standard of musical excellence worthy of the credit system. In Americanization work, in church work, in community centre music education, visual education must be the means of enlarging the vision and creating interest in all pupils. Many will turn to music because of the visual illustrations. Others will become music lovers and gradually absorb the content of music. The radio does much in an aural way. Let the visual education proceed along similar lines and we will not need to teach grown-ups in the next generation who Bach, Beethoven and Brahms were, for the youth of today will be the educated citizen of tomorrow.

#### Whole Rest and Half Rest Gentlemen

By Ludvik Simecek

Since the whole and half rests are similar in appearance, it is quite a task for beginners in music to distinguish between them.

Much confusion can be averted by the following plan. Show the pupil in the music book a whole rest and ask him if it resembles. He will suggest a man's hat. Then tell him that is the hat that belongs to the "whole rest gentleman," for when he meets a lady he tips his hat way off. Next show him a half rest, and he may also say that it is almost a hat. This hat belongs to a "half rest gentleman," for when he meets a lady he tips his hat only very slightly.

For very young children draw isochronous gentlemen with their hats in their respective positions.

# Learning the Art of Conducting With the Aid of the Talking Machine

By EDWIN HALL PIERCE

Mr. Pierce is a practica Composer-Teacher and Conductor. He was formerly assistant Editor of "The Etude." His very readable articles have great practical value.

AT THE request of several readers of THE ETUDE, some years ago I prepared an article on Conducting, which appeared in the issue of January, 1923. Since then I have had occasion to observe and to test by experience what a valuable aid the phonograph may render to one who is acquiring the rudiments of conducting.

There are means of advertisement in our magazines to this effect: *Music with out a Teacher. Study an Instrument by the Book.* All these fall short of being truthful. No instrument can be studied to best advantage without a teacher, although very gifted students often produce remarkable results on keyed instruments with a teacher. A Paganist might go to a lovely villa and study the guitar for two years. But we have no such geniuses with the same erratic habits to teach. The average person must have a teacher in order to study music wisely. The poor convict, shut in, with no desire to study a violin, may get some aid from books and even from the victrola, with its excellent records. But many subtle and intricate details of violin playing escape him. He is not a genius; he fails to comprehend the details of the violin are simple enough to understand in theory, the young conductor must practice them assiduously until they become a second nature; otherwise, when actually engaged in working with the orchestra or chorus, he is liable to make mistakes in movement which will confuse the performers and embarrass himself.

#### How to Begin

The best thing to start with is a straight military march, say, almost any of Sousa's, which, no matter whether in 2/4, 3/4 or 4/4 time should have two beats to the measure—straight down on the first beat and up on the second. Set your talking-machine going, stand before it and go through the proper motions, as if you were conducting an orchestra. Follow the time exactly, keeping to the normal beats; that is, if there should be syncopation, do not

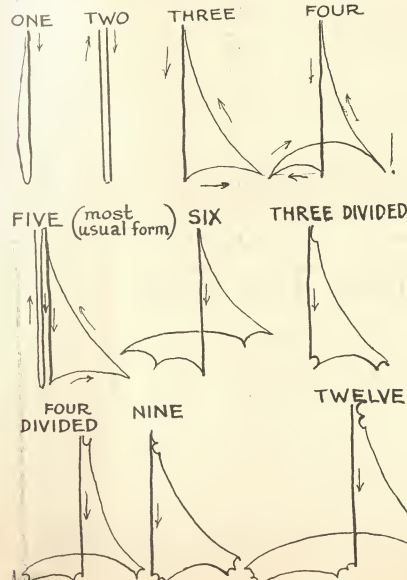
allow yourself to indicate the course of syncopation, but keep to the steady "one, two, one, two." Both down and up beats are made with decision.

#### Triple Time

A good practice-piece for this is Weber's *Invitation to the Dance*. The introduction, and also the coda, are slow enough to observe and to test by experience what a valuable aid the phonograph may render to one who is acquiring the rudiments of conducting—all the more important because it is so difficult for the inexperienced to get sufficient opportunity for the actual practice of the art which is needed to become skillful. Although the correct means of the baton are simple enough to understand in theory, the young conductor must practice them assiduously until they become a second nature; otherwise, when actually engaged in working with the orchestra or chorus, he is liable to make mistakes in movement which will confuse the performers and embarrass himself.

#### Quadruple Time

Use a "grand march" in 4/4 time, such as Chopin's *Furor* or Handel's *March from Sand*. For outline of the movements, see cut.



This occurs so seldom that the student may feel disposed to pass it up as needless, but to do so would be a mistake. You would not wish to encounter a five-four movement and not know what to do with it, even if it happened only once in five years. Then too, the practice of quintuple time will give you added certainty with the control of the baton. We suggest, as material the *Alloro con grazia* from Tchaikovsky's *Pathetic Symphony*.

There are really four kinds of quintuple rhythm—the most common is that in which there are first two beats and then each measure is first two beats and then two, but there are some isolated examples, in extremely modern composers, of four beats and then one, or of one beat and then three. These exceptional cases, however, the composer usually indicates the inner division of the measure by a dotted bar-line.

#### Sextuple Time

A good piece for first practice is Lange's *Flower Song* (N. B. Lange's *Flower Song* is in 3/4). This will also introduce varieties of tempo, certain of the strains being played much faster than others. In case they are so much faster that the time is inconvenient, beat these two in six measure, as if they were 3/4 time with triplets. Where the cadenzas occur, cease beating and hold the baton poised in the air ready to begin at the measured time, after a cadenza should not be the first beat of a measure, but for instance the sixth beat, then the stroke of the baton should be in the proper direction for this beat, otherwise your conducting will go awry.

#### Nine and Twelve

In rapid time these are treated as triple and quadruple time, respectively, but should the tempo be slow enough to demand the full nominal number of beats, the principal beats are given exactly as above, and the intermediate beats indicated by a slight semi-circular movement of the baton in the same general direction as the beat just preceding (see diagram).

#### Eight and Divided Three

Sometimes in very slow 3/4 or 3/8 time it becomes advisable to indicate eighth notes by the beat. In this case the principal beats are taken as usual, and the intermediate eighth notes indicated by a slight semi-circular motion at the end of each beat, following the general direction of that beat. Never try to beat divided triple time like sextuple time, that would be all wrong. In Arithmetic, of course,  $2 \times 3$  equals  $3 \times 2$ , but not in music—the action is wholly different. The motions of the baton, as described in these last two sections, being somewhat more complicated, it is well to give them a good deal of practice before attempting to use them with the music. We purpose omitting giving examples, as by this time the student should have acquired enough experience to judge of the cases in which these beats will be applicable.

#### More Advanced Tasks

As a preparation for chorus work, obtain records of some of the standard oratorio and opera choruses, and stand forth by Berlin. Place the records on a stand of convenient height, and

#### EDWIN HALL PIERCE

follow the music as you "conduct." For orchestra conducting you should have records of various standard symphonies and overtures, and the full orchestral score, rather than the piano arrangement, so that you may become familiar with the entries of the different groups of instruments. Full-sized orchestral scores are mostly quite expensive, but nearly all the older standard works are now to be had in a miniature pocket-edition at very reasonable price. Weber's *Overture to Der Freischütz* is a good one to begin with. Unfortunately, owing to the limitations in the length of a piece that can be put on one disk, some of these orchestral compositions have been "cut" unmercifully. The one just mentioned is from Mozart's *G Major Symphony* has been reduced fully one-half. Try to find just where these cuts have been made, by listening and comparing the printed score, and mark your copy accordingly. This in itself will be useful ear-training.

#### Notations

The pieces first mentioned in this article are those in uniform tempo throughout; later come those which change tempo at certain points. One must also learn to make a steady *accelerando* or *ritardando* where called for and, lastly, to acquire the different art of following the course of a *tempo rubato* when necessary. (In first attempting to beat time to a record which involves *tempo rubato*, the student should have a copy of the music in front of him.)

Never beat time through a "hold" (fermata), but hold the baton poised immovably. If the hold is followed by a break (interval of silence), indicate the moment of ceasing the tone by a slight twitch of the baton.

In *Andante* and *Adagio*, movements of the baton are made very small, becoming larger in *forte*, with large full-arm sweeps in *forzissimo*. Nice gradations in the amount of movement are in order in *crescendo* and *diminuendo*. The best conductors also distinguish, almost unconsciously, in the character of their motions, between passages which are smooth and flowing and those which are vigorous and detached.

#### Technical Details

In my former article on this subject, as space did not permit entering into a discussion of the many varieties in movement practiced by one and another modern conductor, it seemed safest to give the old standard outlines of time-beating, as set forth by Berlin. These are the recognized authorities. But it is only fair to state that the present tendency is toward more







A pupil should be taught to take each new composition to his desk first to analyze it harmonically. By so doing, a feeling of the predominant harmonic atmosphere of the work will impress itself into his mind whether or not he has perfect pitch and mentally hears what he is analyzing. In the course of his analysis, he should study the metrical design and the general pattern of phrase plus phrase and period plus period. He should allow his arms and fingers to move in accordance with the notes he studies, and, by so doing, he will have gained a very much greater insight into the composition than he would have taken it straight to the piano for sight-reading.

Triads may be divided into a definite classification as follows: III and VI are tonic substitutes and may progress to chords of IV quality as does the I. III will also substitute for the dominant, especially if written with third in the bass, and this may proceed to I or chords of tonic quality. II is strongly predominant in character and may progress to chords of V quality as does the IV. VII is decidedly dominant in quality and should progress to the I or chords of tonic quality.

Chords may change, in repetition, to other chords of like quality. In the given example from Beethoven's first Sonata, the first measure contains two chords of tonic quality, I and VI (repetition of like color). In measure two, first-half, are II and II<sub>6</sub>, both of subdominant quality. This is sufficient to substantiate the generally accepted fact that a tonic quality chord progresses to a subdominant quality chord.

The second-half of the second measure is a dominant quality chord, whether analyzed according to the old or new system of analysis, and progresses to a tonic quality chord in measure three. The second-half of measure three again contains a dominant chord and it progresses to a tonic quality chord in measure four. The last two chords in measure four are dominant in quality and progress to a tonic quality in measure five (not given). If the student will take these four phrases and carefully study the various phases upon which we have based in this article he will be able to carry on the analysis through this Sonata and others of Beethoven, and will have opened up "for himself" the doorway to a most thorough and complete system of harmonic analysis which will be of inestimable value to him in memorizing.

#### Self-Help Questions on Mr. Andersen's Article

1. Name three ways in which a secondary triad may be substituted for a primary.
2. How may a modulation be distinguished from a transition?
3. What do the three figures after the chord symbol represent?
4. How is the character of a chord affected by inversion?
5. What is the advantage of the preliminary harmonic analysis of the piece?

#### Teaching Phrasing in Classes

By A. L. Allan

This difficult in teaching anything in groups of pupils is, of course, meeting the various minds at a common point. The question of phrasing was one that seemed particularly difficult to one class of pupils until the "composition" was used as the word "theme" is used in the school work. There were the paragraphs, the sentences and the phrases, all assuming the right proportion in the musical "composition," just as they had in the English class. By dividing the work easily and simply into familiar recognized parts it provided a successful point of approach and method of working out the problems of composition.

In these wide-awake days our juniors are expected to be precocious. Every hour they receive many impressions, hear varied and deep discussions, see strange and remarkable sights. Electrical wonders, the telephone, radio and other inventions make them keenly alive.

It is no wonder that the children of today are more advanced than the children of yesterday. It is no wonder they catch the spirit of progress all about them. Although school subjects are more in number and more difficult, students seem to finish school at an earlier age than formerly.

The study of music must keep abreast of the times; it must be from the very beginning broader and more comprehensive. A paragraph from the London Musical Times touches the heart of this matter. The writer says: "I believe much of the great mass of music now put forth for teaching purposes is on mistaken lines. It underestimates the pupils' intelligence, and too often it is not childlike, but merely babyish."

Are not many of the musical kindergarten methods—I call them so for short—which are having such a vogue at present, just babyish? They seek so desperately to interest and amuse that the whole scheme is nothing more than a game, and an infantile game, at that.

This writer continues: "If educational music is to be of any use to the child, it must be a method much better than, but from the first lesson are taught foundation principles in simple form. These prove absorbing when presented in an interesting way by a wide-awake teacher. From the beginning the pupils will see that there is something to be learned for each lesson, something to do, and that every new step depends on the one before. This is the way of all serious study. They see the common sense of it, and like to have

#### Shall Music Study Be a Game?

By Clyde Norwood

writers and composers will look back to their own childhood, they will remember that when they were ten they liked being treated as if they were twelve, but they hated anything in the way of games or lessons that seemed to suggest they were still only seven."

Musical games are delightful, if played as a pastime. But they cannot take the place of correct principles which have to be learned and practiced. Little people cannot live on cake three times a day; they must have something more solid part of the time. The children who merely play at music have no home work, and nothing to practice. They meet together two or three times a week and join in music games. This goes on for a year or two, with really nothing to learn away from class, and no responsibility on their part.

There is a method much better than, but from the first lesson are taught foundation principles in simple form. These prove absorbing when presented in an interesting way by a wide-awake teacher. From the beginning the pupils will see that there is something to be learned for each lesson, something to do, and that every new step depends on the one before.

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#### How Schubert's "Rosamunde" Music Was Re-Discovered

at our service—he had succeeded in finding a trace of them.

"It was Thursday afternoon, and we proposed to leave on Saturday for Prague. We made a final call on Dr. Schneider, to take leave and repeat our thanks, and also, as I now firmly believe, guided by a special instinct. The doctor was civilly interested, and showed us some treasures that had escaped us before. I again turned the conversation to the *Rosamunde* music; he believed that he had at one time possessed a copy or sketch of it all. Might I go into his study and look at it? Certainly, if I had no objection to being smothered in dust. In I went; and among some search, during which my companion kept the doctor engaged in conversation. In its farthest corner, a bundle of music and black with the undisturbed dust of nearly half a century.

"It was like the famous scene at the monastery of Saurau in the Natron lakes, so well described by Mr. Carzon: 'Here is a box,' exclaimed the two monks,

who were nearly choked with the dust; 'we have found a box, and a heavy one too.' 'A box,' shouted the blind abbot, who was standing in the outer darkness of the oil-cellar—a box? where is it?' 'Bring it out, bring out the box. Heaven be praised. We have found a treasure. Lift up the box. Pull out the box,' shouted the monks.

"We dragged the bundle into the light, and found that it was actually what we were in search of. Not Dr. Cureton, when he made his truly romantic discovery of the missing leaves of the *Syriae* *Enchiridion*, could have been more glad or more gratified than I was at the discovery. For these were the part books of the whole of the music in *Rosamunde*, tied up after the second performance in December, 1823, and probably never disturbed since. Dr. Schneider must have been amused at our excitement; but let us hope that he remembered his own days of nature; at any rate, he overlooked it and gave us permission to take away with us and copy it all out as best we could. 'Now let my mission to Vienna had been fruitless.'"

#### The Mission of the Small Talent

By May Hamilton Helm

Self. She spent more time on the development of her voice than was justified, except in that it enabled her to enlarge her musical horizon. Knowing that the sacrifice of the study either voice or piano would not make her more proficient in one favored, she was content to know a little about both.

Her appreciation of the artists she heard to sing for her was emboldened never have heard the songs of great composers. She played symphonies with an

other pianist for people who never had the privilege of hearing them given by orchestra and before records or radio transmission of them could be enjoyed. A neighbor once told her that the only numbers of *Shelton's* program she really enjoyed were those made familiar to her by means of these private concerts.

It is not worth a great deal to be able to give pleasure, though few or even divine pleasure may never come. To give to others a glimpse of what music means is one's own soul—that, surely, is the mission of the small talent.

## A Suitable Memorial

By CHARLES B. DRISCOLL

The following satire is one of the most biting yet the most human we have ever read. It is reprinted, by permission, from the brilliant "McNaught's Monthly."

ONE OF my most satisfactory undertakings, as editor of the *Rawson Condor*, was the raising of a fund to build a great pipe organ as a memorial for Miss Emmaline Costigan. It was satisfactory because successful, and so few of my editorial crusades have been so successful. The fund was raised by more musical appreciation when the great organ boomed and sang its way into the hearts of Rawsonites on the dedication night.

The idea of building a pipe organ in the new Rawson High School auditorium as a memorial to Miss Costigan was not mine, but I was happy in advocating it. In rather too noble an idea to come out of a mere editor's mind. It was evolved by a combination of best minds, including those of influential business and professional men, members of the alumni association of the High School, the minds that governed the Chamber of Commerce, and minds that merely served to decorate, to say the least, the project. The project was presented to our mayor, Marcus Borrow, who had been waited upon by a composite committee.

EMMALINE COSTIGAN had directed the musical activities of the Rawson schools for thirty years. Her salary had ranged from forty dollars a month, at the beginning, to eighteen hundred a year, at the end. For, yes, the end of the good old days of musical service had come. Some months ago she had reached the age of seventy in very poor health for one reason and another, and had been obliged to give up even the musical duties of the high school, to which her labors had been confined during her last years.

"And the Committee proposed to build a memorial organ for the old girl while she still alive," my enthusiastic employer explained.

"Fine idea," I replied, getting into the spirit of the thing at once. "Why, we can pay any amount of money for such a project, I'm sure. Where is the old lady now, and what does she think of this gratitude that the people are going to express in such a beautiful manner?"

"Well," my owner confessed, "I don't know so much about all that. I went to school to her, and I know she would be glad to have us talk to some of the committee; though, to be sure, they've already talked to me, and I've assured them that the *Condor* is behind the project, and that you'll do your best."

So I talked to Standish Davis, chairman of the Committee on a Suitable Memorial to Emmaline Costigan. The committee by this time had grown to be a thoroughly representative civic body, and the gray-haired, erect, dignified Standish Davis had been awarded the chairmanship as a final gesture of important respectability. He was the prominent action of Plymouth Rock approved and led the movement, then indeed was the community assured that the best elements were enlisted.

"I told you that," he said, "I thought the aristocratic Davis, as he offered me to chair the committee, was very yet seen in a cigar. The whole community thus honoring one who has served so well in the cultural life of our city. And, I think, really, and there are no public funds to do so. I think we ought not to wait until Miss Costigan is dead to erect this memorial."

"Why, it's a corking idea," I replied. "Now, I'd like to get some personal stuff about Miss Costigan, to give the editorialists about her the ring of veracity. Where is she now and what she is doing, and what does she think of this project?"

"Well, I don't think it's necessary to go into all that. Fact is, she's rather out of it, you know. She's retired from the school system."

"Living on her pension, or maybe she has means of her own?" I ventured.

"No, not exactly that. She's had health for a long time, and she never had any sense about saving her money, anyway. There's no pension for teachers in Rawson. The Chamber of Commerce is a mere editor's mind. It was evolved by a combination of best minds, including those of influential business and professional men, members of the alumni association of the High School, the minds that governed the Chamber of Commerce, and minds that merely served to decorate, to say the least, the project. The project was presented to our mayor, Marcus Borrow, who had been waited upon by a composite committee."

"Living on charity, you mean?" "Exactly. I had never thought of that. Well, then, where is Miss Costigan?" "Living out in Oklahoma somewhere, I believe. You see she's down on her luck, as it were. She didn't save, as I told you, and spent her money on sheet music and European travel every year. Improvident, like so many of them. And she's sick; on her last legs, in fact. Living with some woman who's teaching down in Tulsa, I think. Anyhow, somebody told me she was in Tulsa, and I went to see her. She was in a bad way, and I thought I'd better let the legislature to enact a teachers' pension law."

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finally promised the generous benefactor that his donation would be accepted on the conditions he had named. I called Standish Davis on the telephone to make sure that the committee approved. Then Wossom counted out the five thousand dollars in bank-notes, of which he carried a very unenviable roll in each of four enormous pockets.

When Wossom's gift and the conditions on which it was based were published in the *Condor*, the donations came rolling in more rapidly than ever, and we were forced to intimate that there was enough money to buy the kind of organ desired. That was when nineteen thousand dollars had been given.

AT THIS stage of the undertaking Kent Collette, a well-known patron of the beaux arts in Rawson, came to see me, bearing gifts. It was Kent who had been a tool-dresser in the Eldorado field, five years before, and had become a millionaire overnight when he had picked a likely piece of acreage and paid for it with money he had won the previous night in a crap game. The purchase was made an hour before a five-thousand-barrel well was drilled in, and Collette, tool dresser, had become Mr. Kent Collette, patron of the arts. He had seen a Madonna in Florida, and he had decided to build a chapel to the Madonna. He had the work of Andrea del Sarto, and had paid one hundred and fifty thousand dollars in cash for it, because the guide had told him this was the best place to buy it. He had paid for it, because the guide had told him this was the best place to buy it. He had paid for it, because the guide had told him this was the best place to buy it.

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THE Costigan Memorial Temple of Music was well under way when I received another interesting visitor in connection with the project. She was a tall, spare woman, probably sixty years old, and very sure of herself. She introduced herself as Jane Merchant, a teacher of dramatic art in the high school at Tulsa. She was the hostess of Miss Emmaline Costigan, who was receiving such musical instruction in Rawson, she informed me. She did not speak bitterly, but sadly, as she told me of her life-long friendship for the music instructor, and of her present protestations over her death.

"I'm not in very good standing here," she said, "because I led an unsuccessful movement for a teachers' pension last few years ago, and then I had to get work somewhere else. I do not make much money, and for a year I have had to keep a nurse with Emmaline, besides paying doctor bills. I just wondered whether the Memorial Fund is prosperous enough to advance three or four hundred dollars to Emmaline as a kind of a useful memorial, so that she can have a comfortable life. I don't think I should suggest it. Emmaline has a wonderful constitution, and she may live yet until the organ is completed. She had a lot of labor to do, and wants to hear it before she dies."

I PUT IT UP to the committee at its next meeting. There was a good deal of discussion, but the representatives of the Chamber of Commerce and the Board of Education were emphatic. They said there was no possible room for doubt that the Memorial Fund was a good thing, and that it was a good thing to get hold of some public money. She had always been that way, they agreed, grasping and greedy for bigger salaries and what-not. And, being a teacher of dramatics, they said, was forever dramatizing something, they said. Rawson was well rid of her, they declared, and they would countenance no diversion of funds. When I rather ventured to plead the case for appropriation of four hundred dollars to keep the object of the memorial alive long enough to hear the music, John Rood, atorney for the committee, arose and issued a formal opinion. It was to the effect that any donor could properly enjoin the "misapplication of any part of the Memorial Fund" to such a use as I had proposed. The matter ended, apparently to the satisfaction of everybody. It was decided to offer two thousand dollars to Ivan Rodrowitch, the famous organist of Prague, and to the dedication concert, and sufficient funds were promised also to pay his expenses for a special trip to America for this occasion.

"I'll be the best advertisement for Rawson we could get for the money," said Claude Ranley, half owner of the famous Ranley-Rouse lease. "And I'll pay for a special car to take the committee to New York, and back to meet the organist and bring him out here."

"No need of that," said Bob Woodbury, with flushed face, "when you all know that either one of us will vote some money at your disposal. My own parlor car is a duplicate of the one the Czar of Russia used to own, and—"

"I move we stop talking nonsense and get on with the work," said one of the members of the committee. "I move we hurry up the work on the Memorial," piped up Ellis Jackson, who never did like Woodbury since Mrs. Woodbury had

"I move we stop talking nonsense and get on with the work," said one of the members of the committee. "I move we hurry up the work on the Memorial," piped up Ellis Jackson, who never did like Woodbury since Mrs. Woodbury had



called Mrs. Jackson a "climbing nightshade" at a card party given for the Children's Home.

So the committee voted much money, having far more funds than it knew how to spend, but it paid no further heed to the plea of Miss Jane Merchant.

EVERY one of the three thousand seats in the Costigan Memorial Temple of Music was occupied when the famous organist made his bow, took his place on the bench, and pressed the manual key for the first blast of the Overture. It was Rawson's big musical night, and everybody who was anything was there. No charge for admission was made, but only ticket-holders were admitted, and thus there was not a wit of doubt about the probability of the occasion. During Mitchell, who had lost his last dollar, on a "duster" only last week, was not present, for instance, and neither was his wife. They had been handed tickets by a member of the committee before the collapse of the Mitchell fortune had got abroad, and it had been necessary for the member to make a special call at the Mitchell home on the Hill and request return of the tickets.

"Never mind," Mrs. Mitchell had replied. "We've been rich and we've been poor again five times already, and we'll be right back again in time for the grand opera season next winter. Here's your old concert tickets, and when we strike oil again, don't you dare come around begging for an invitation to our garden parties."

With such careful selection on the part of the committee, you may be sure that it was a distinguished audience.

THE OVERTURE led no room for doubt that there was a master at the keyboard. Whether the audience understood that this was a master at the keyboard, or whether they were simply won by the best instrument that money could buy, I do not know. But the music, besides being good, was also loud. The applause was thunderous.

After a short encore, Standish Davis stepped to the center of the platform and made a brief speech. He dwelt upon the generosity of the people of Rawson in having given so freely of their wealth for the erection of this Memorial Temple of Music, and alluded to gigantic strides in music, art, and letters that were being made by this fortunate city since the discovery of oil upon its borders.

"Oil is the handmaiden of the arts," said the distinguished deacon, the Mayor, "and if any man shall question this assertion I shall point to this temple, to this organ, and to this audience. I could point also to the beach, to Madame, that our distinguished townsman has lately presented to the Rawson Y. W. C. A. (applause). I could point to the handsome painting in the magnificent home of Harvey Sincinchoom."

"The committee had a telegram today from Miss Jane Merchant, at Tulsa, saying that Miss Emma Costigan herself might be with us this evening as Rawson's guest of honor. A seat has been reserved for Miss Costigan in a box at my right, and we have given up expecting her, and the concert will proceed. The number one is to be played at the request of Miss Costigan herself. The request appears a little inappropriate, perhaps, but the telegram from Miss Merchant was very plain. The organist will play *Siegfried's Funeral March*, from *Götterdämmerung*."

The audience was quiet and tense as the slow, sonorous, mournful strains of Wagner's immortal funeral music rolled away toward heaven. The organ wept. The lights were dimmed, and in that hall it seemed that all the world was dead.

I was sitting next to Standish Davis among the celebrities on the platform, facing the audience. I looked up when Davis

nudged me with his elbow. He was staring, startled, toward the main entrance. And there was matter enough for staring. Someone was pushing something long and black down the center aisle, from the front door right toward the platform. Yes, there could be no doubt about it; it was W. W. Quilliam, the Rawson's solemn and prosperous undertaker, wearing his most sanctified funeral expression, pushing a rubber-tired bier upon which rested a cheap, plain, black casket. Behind the undertaker walked Miss Jane Merchant, eyes cast down, pale, stern.

"Confound her soul!" the son of the Pilgrims whispered to me, as the portentous little procession halted just below the platform. "Old Jane Merchant knows her dramatics all right!"

I COULD feel the trembling of the chairman's body, and I could sense the dramatic suspense of the audience, as the funeral march came to its solemn and impressive close.

Miss Jane Merchant was standing at the head of the casket, facing the audience. She spoke in a low, restrained tone, and the great citizens of Rawson wanted her to come, too.

"Here is Emma Costigan. I have brought her to your dedication. She was my friend, and yours, and she was a great Memorial. I have taken care of her and nursed her. She wanted to come to this concert, and I am sure that the good citizens of Rawson wanted her to come, too."

"She would have loved this hall and this organ, but she needed medicine, and food, and care. You paid her so poorly in money that she was dependent upon me for that essential thing in her old age. I did my best for her, and the last of that best was to bring her here, to you tonight. I have spent all my money, and I will have to bury her. I leave her with you."

And Miss Jane Merchant walked slowly toward the door, her head a little bowed, while Rawson's most distinguished audience gasped in astonished dismay.

The great Rodoworski turned to his keyboard, and the audience filed out to the strains of the *Dead March* from "Saul." So I did not get a chance to deliver my dedication address that night. It was a very eloquent composition, and was entitled, "A Suitable Memorial."

## A Little Talk About Pitch

By C. HILTON-TURVEY

SOUND has been defined as "anything audible," and tone as "anything audible with definite pitch." This is not exact, for very sound has its own pitch, although it is not always distinguishable to the ordinary ear.

Falling rain has not only distinct pitch, but everybody has heard the tinkling little tune it plays on the roof. Even the class as "noise" sounds a definite note, a combination of notes. Niagara Falls, thundering down its great cliffs, sings a melody which can be heard as "C" on the piano, only deeper—much deeper than any piano could record.

Pitch is governed by the number of vibrations in a tone. The more vibrations in a tone, the higher in pitch it is. When a sound vibrates very swiftly it becomes audible to the human ear. So, a mighty tone like human hearing. The lower "limit of audibility" as it is called, is about 16 vibrations per second. The "upper limit of audibility" for musical tones is 4138 vibrations per second. The limit for audible sound, goes up to 30,000 vibrations per second and more. After these limits are passed there is silence. There is no limit to sound—only to our perception of sound.

A short time ago, I picked up a booklet devoted to journalism and story-writing, one chapter of which considered the writing of verse. The author, who showed a splendid command of English, had published a number of books and magazine articles. His booklet was in general interesting and entertaining and was set forth in a clear and convincing manner. The writer, however, met with Waterloo when he attempted to set a verse to music.

He gives the following illustrations of Tennyson's "Break, Break, Break" set to music:

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

Ex. 21

Ex. 22

## Setting Verse to Music

By Charles Knetzger

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Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

Ex. 21

Ex. 22

THE ETUDE

THE ETUDE

## A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Director of Music, Philadelphia Public Schools

## School Credit for Applied Music Study

Methods of Accrediting Applied Music

ONE OF THE recent developments in school music has been the inclusion of applied music study of the piano, pipe organ, voice and instruments of the symphonic orchestra. Music lessons and the practice of public school pupils who are taught by private professional teachers are accepted by the school and cause a wholesome reaction to the modern tendency to seek satisfaction in listening to the great mass of created music available. The provision of applied music study has enabled talented boys and girls who would ordinarily be forced to discontinue their private music lessons because of the pressure of the preparation required for academic studies, to continue to carry on the study of instrumental music. This has often been provided at a sacrifice by fond parents. The pupils in turn have devoted many hours to practice, all of which should not be permitted to go to naught. The silent piano in the average home is looked upon as an expensive instrument rather than as a useful instrument which should be employed for the creation of social pleasure and cultural advancement.

The fourth kind of meter in English verse is the dactyl which has a long syllable followed by two short ones:

This might be written in 2, 4 or 6 measure, as follows:

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

Ex. 21

Ex. 22

Ex. 23

of this, a graded course of material submitted by the private teacher may be approved and accepted.

The systems of grading adopted by the publishing houses vary. Some have seven grades with sub-divisions, others ten. The grades with sub-divisions or ten-grade scheme should be made the standard, in order to simplify the grading. The teacher is advised not to over-grade his pupils.

This sometimes raises objections from the pupil and his parents, who may disagree with the teacher concerning the classification. The fact is that there is a universal tendency to force the progress of the instrumental student by giving him the advanced material. The grading of piano and violin literature is quite satisfactorily classified in the catalogs of the publishers. This is not true of vocal music, and of the literature for cello, cornet, saxophone and other instruments of the symphonic orchestra.

There is a remote possibility that the pupil may be much over-graded, or that through a change of teachers or otherwise, he may be repeating material for which he has been given credit previously. The records filed in the office of the music supervisor should detect this, however.

Graded Lists Adopted for Local Use

IN ORDER to simplify reporting and to standardize the work taken for school credit, many local school boards have adopted lists of graded material which must be taken, if the applied music study is to be accepted for school credit. The lists are generally built by committees of prominent local musicians working with the music supervisor. The study courses thus adopted are acceptable to the profession, because they have had a hand in the making of them.

It is not necessary to specify all of the types of technical material and of compositions to be studied. There is enough standard musical material available, in the form of the compositions of the accepted composers, to supply material for a seasonal list. The pupil should be tested by the private teacher and graded according to the list of sequentially graded material. He should study one composition on the list at a time, and follow with the next in order.

The teacher may use his own plan in adding technical material and concert pieces. By adopting this scheme the school examining committee is able to measure the progress of the pupil from time to time. A pupil who is in any grade of proficiency may apply and receive credit, provided that he displays satisfactory progress and ability in all of the material for which he has been certified by his private teacher.

Routine for the Carrying on of Instrumental Credit

CERTAIN FORMS must be furnished by the board of education of the public school system in order to carry on the program of applied music study taken by private teachers. Certain boards rule that no pupils may apply for school credit for private instrumental study unless they are at the same time taking elective courses

in music in the high school. This may seem to be a narrow point of view, but it insures a contact with the educational development of the pupil's musical development and maintains a proper balance with the technical instrumental study.

An application form must be furnished the pupil at the beginning of the school year or semester. The form must have blank lines on which the name, address and signature of the pupil appears. The private teacher is called upon to supply the name of the instrument and grading of the pupil. The teacher's signature, and the signature of the parent or guardian must be added. Finally, the signature of the parent or guardian must appear. The application should be filed by the principal, and passed on to the supervisor of music for filing.

Private Teacher's Report

FORMS SHOULD be furnished for the use of the private teacher in reporting the progress of the pupil in the semester of sixteen weeks, or school year of thirty-six weeks. The date of each lesson must appear. The material heard at the lesson must be stated exactly, and the lesson graded "S" or "U," satisfactory or unsatisfactory. The form must be arranged to furnish report space for four lessons.

At the top of this report the pupil's name, record number, instrument and school music course appears. On the back of the form, information and directions for the proper filling out of the card appears, together with spaces for the signature of the private teacher, pupil, and parent or guardian. This report properly filled out and signed is to be handed to the school music teacher at the end of each period of four weeks and forwarded to the supervisor of music.

Pupil's Practice Report

THE PUPIL must be supplied with a practice report form with columns for the enumeration of the amount of total number of minutes practiced each week. Space must be supplied for four weeks of practice. The pupil's name, record number, instrument and school music course must be filled in at the top of the card. On the back of the card information and directions must be supplied. Spaces for the certification of the data on the card must be allowed for and signed by the teacher, pupil and his parent or guardian.

The amount of practice required should be on the basis of the standard held to be fair, namely, ten hours a week for full credit and five hours for half credit. A weekly lesson of at least thirty minutes in certification of the data on the card must be allowed for and signed by the teacher, pupil and his parent or guardian.

A total of ten hours of practice each week and one private weekly lesson, for a period of sixteen weeks, is considered by most school authorities to be equivalent to five lessons, and half of the practice amount equivalent to two and one-half points. Certain boards of education reduce the amount of credit for practice in all cases to half of practice and two points for five hours.

(Continued on page 617)







## HOW "THE FLYING DUTCHMAN" BEGAN

FRANKE, in his "Wagner as I Knew Him," tells us of the beginnings of "The Flying Dutchman," begun by Wagner when, as a young man, he went to Paris hoping to get "Rienzi" produced.

"There existed in England," says Fraenger, "a melodramatic burlesque by Fitzball, a prolific writer for the English stage, entitled 'Vanderdecken, or the Phantom Ship.' On mentioning the names of three of the original dramatic personae, Captain Peperzel, the father of the Santa, Von Swiggs, a drunken Dutchman, in love with Senta, and Smutta, a black servant, the character and mode of treatment of the story is at once perceived. Vanderdecken retains much of the legendary lore with which we are accustomed to surround him, except that Fitzball causes him occasionally to appear and disappear in blue and red fire. Vanderdecken, too, is under a spell. The utterance of a single word, though it be joy at his acceptance by Senta, will consign him again to his terrible fate for another thousand years."

"It was perusal of this molley of the spectral and burlesque which led Heine to treat the story after his own heart, and it was the discussion with the poet that determined Wagner in his choice of subject. The libretto was finished and delivered to the director who, without expressing either satisfaction with the work, only asked its price so that he might deliver it to a composer to whom a text had been promised, and whose opera had the next right of being accepted. The poem was not sold, and Wagner again turned to his 'arranging' drudgery....

"As to the composition of the music, I have heard enough from Wagner on this particular opera to convince me that, though it occupied but a few weeks, it was not done without much careful thought."

## "TURN AGAIN, WHITTINGTON"

AMONG the composers who ran away from home to make a start in life is Count Boieldieu, whose overtures, "Calph of Bagedu" and "Dame Blanche" are still played though the opera are seldom heard. Mary Hargrave in "The Earlier French Musicians" tells us about him. He first ran away when he was a child, having spilled the ink-pot on his master's manuscript. But the real adventure came later.

"Boieldieu was twenty when he left home, for some reason, secretly, says Mary Hargrave. "He travelled part of the way in a cart, spent the night in a shepherd's hut and arrived in the capital with the sum of eighteen francs (\$3.60) in his pocket, the score of an opera, and his good looks. (He had come to Paris from Rouen.)

"His good looks were undeniable, judging from a charming full-length portrait (at the age of twenty-five). He is standing by a harpsichord in a blue, swallow-tail coat, close fitting yellow trousers and high boots, smiling, gracious, handsome. "Soon, however, the young man was in despair, seriously considering the idea of throwing himself into the river, when a messenger from home found him and supplied him with money and letters of introduction. After this, things improved. He carried money by tuning pianos at Erard's, and sang his own songs at receptions in the Erard salon. His gift for composing 'romances,' drawing-room songs, was greatly admired, and even the important Marmontel condescended to write verses for them. Boieldieu made friends with Mehul and Cherubini and with Grotty, now growing elderly but still at the height of his glory."

## The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBERT

## MUSIC IN RUSSIA BEFORE GLINKA

As everybody knows, Glinka with his "Life for the Czar" founded the modern school of Russian nationalistic music. Before him, we learn from Montagu-Nathan's "The History of Russian Music," the foreigner had dominated Russian music.

In literary and musical life the foreign product, for a long time after Peter's window into Europe had been opened, was alone deemed worthy of notice. The immense store of folk-song that has been collected during the last sixty years had previously been more or less under a ban, owing to the refusal of the Church to sanction references it contained to pagan deities and ceremonies. And the native musician was a humble being on whose part any attempt to proclaim the existence of Russian music would in all probability have been regarded as an abominable heresy.

The middle of the eighteenth century had seen an Italian musician established in the patronage of the crown. The Empress Anne's invitation to Francesco

Araya was the beginning of a long era of Italian domination. Elizabeth, her successor, we learn, favored French music. Catherine the Great reverted to Italian music, but, none-the-less, "To her must be given the credit of having attempted to improve the condition of native music." For reasons of state, no doubt, Alexander I "saw fit to reinstate French music in the favor of the court. The prevailing genius was Boieldieu. The home product once more began to occupy an entirely subordinate position, and the nourishment given it by its Imperial foster-mother was thrown away.

"But with the events of 1812, a dormant Russian patriotism suddenly raised its head. Rostopchin's flames caused another fire to be kindled." (Rostopchin set fire to Moscow causing Napoleon's retreat.) "The Russian nation awoke to the consciousness that it was good to be Russian. A national feeling was aroused that has never since subsided."

Glinka was eight years old at the time of the Moscow conflagration.

## THE QUEEN'S CHAIR

CONCERT pianists accustomed to a large hall sometimes use more power than is necessary in playing, and even Rubinstein was not an exception. George Henschel gives an amusing account of Rubinstein's playing for Queen Victoria at Windsor, with Her Majesty seated quite near the piano.

"The great pianist began with some Chopin nocturnes and other soft sweet things, which greatly pleased the Queen," says Henschel in his "Musings and Memories." "After that I sang, and then Rubinstein played again, this time some louder pieces. I thought I could detect faint signs of uneasiness in Her Majesty's face, as she seemed to realize her alarming nearness to the huge concert grand, the open lid of which threw the sounds back in the direction of Her Majesty's chair with redoubled force.

"Then I sang again, and then.... Rubinstein settled down to play Liszt's air-

angement of Schubert's *Erl-King*. At the first outcry of the frightened child, 'Mein Vater, mein Vater,' I was prepared for the Queen asking me to close the lid, when there happened the most touching act, or rather succession of acts on the part of her indeed Most Gracious Majesty. Every now and then, she would, unmoted by the player, gently push her chair farther and farther away from the piano, the sounds issuing from which were growing more and more terrific from bar to bar, until, during the last frantic ride of the horror-stricken father, keys, strings, hammers seemed to be flying through the air in all directions, dashed into fragments by the relentless hoofs of the maddened horse.

"By that time, however, the Queen was at a safe distance, and a charming smile of pleasure and relief stole over her serious, wonderfully impressive features when at last, home reached, Rubinstein was half, and the 'child' completely dead."

## THE TONES OF A FLUTE

SOME DAY, perhaps, we shall see flutes literally "worth their weight in gold" for the reason that they are made of gold. Dayton Clarence Miller's book, "The Science of Musical Sounds," one of the best of modern books on acoustics, contains the following interesting information:

"The traditional influence of different metals on the flute tone are consistent with the experimental results obtained from the organ pipes. Brass and German silver are usually hard, stiff and thick, and have but little influence on the air column. The tone is said to be hard and trumpet-like. Silver is denser and softer and adds to the mellowness of the tone. The much greater softness and density of gold adds still more to the soft massiveness of the walls, giving an effect like

the organ pipe surrounded with water. Elaborate analyses of the tone from flutes of wood, glass, silver and gold prove that the tone from the gold flute is mellower and richer, having a longer and louder series of partials than flutes of other metals.

"More massiveness of the walls does not fulfill the desired condition; a heavy tube, obtained from thick walls of brass, has undesirable rigidity as to produce an soft and flexible and must be thin, silver by increasing the density of the organ pipe itself, added with water, are, no doubt, similar to the long strings of the pianoforte which have a rich quality; these strings are wound or loaded, making them more dense, while the flexibility or 'softness' is unimpaired."

## THE ETUDE

### HOW MUCH PRACTICE?

THE SHAPE and conformation of the hands go far to determine the amount of practice necessary for a music student, according to Leopold Auer, veteran violin teacher, in his book on "Violin Playing as I Teach It." Of course, he is writing of violin practice, but pianists also may learn something from him.

"Even an expert cannot predict with certainty how much practice a student may develop.... Experience may show that the fingers of the one hand need to be kept continually active in order to retain their flexibility; while the fingers of the other may not be used for weeks at a time, and yet after some slight finger-gymnastic work and a small investment of time they regain all their agility and are ready to perform their functions perfectly....

"Sarasate once told me that he did not practice at all during the summer. Davidoff, the greatest 'cellist' of his time, who was director of the Imperial Conservatory from 1880 to 1894 (where I myself was head of the violin department) and with whom I played string quartet concerts for more than twenty years, always laid his Stradivarius away in the safe during the summer months. He did so take it out again until we were to meet for the first quartet rehearsal the following autumn, and he used no other instrument during the whole time which intervened.

"Jocheim, on the contrary, practiced a great deal; and, during his concert tours, he played in the compartment of his railroad coach. Whether this was because he found it necessary to keep his fingers moving, or because he was nervous in general, I can not say. It is a well-known fact that Jocheim, when traveling, always had his Stradivarius in his hand, and illustrated practically all that he had to impart, to the great benefit of those of his pupils who were able to profit by his example."

## MANUEL DE FALLA

"THE WAR," remarks Carl Van Vechten in his "Spain and Music," "has had a most salutary effect on Spanish music, while it has killed the worst art in most other countries (this was written in 1918). It has driven the Spaniards, however, back into their own country and thus may be directly responsible for the foundation of a definite modern school of Spanish music."

"One of those to leave Paris in 1914 was Manuel de Falla, of whom G. Jean-Aubry says, 'Today he is the most striking figure of the Spanish school; tomorrow he will be a composer of European fame, just as is Ravel or Stravinsky.'"

(It is pleasant to record in 1927 that this prophecy has been fulfilled and De Falla's music is being widely played in Europe and America.)

"Manuel de Falla was born at Cadix, November 23, 1876. He studied harmony with Alejandro Otero and Enrique Broca; later he went to Madrid where he studied piano with José Tragó and composition with Felipe Pedrell. He was still under fourteen when the Madrid Academy of Music awarded him first prize for his piano playing."

"Between 1890 and 1904 he divided his time between composing and piano playing, both as soloist and in concerted chamber music. The compositions of this period were not published, however, and now de Falla cannot be urged to speak of them. In 1907 he went to Paris, where, from the very first, he received a warm welcome from Paul Dukas. Debussy was also friendly.... In 1910 he made his debut as a pianist in Paris and the following year in London. On April 1, 1913, the Casino at Nice produced his first opera, *La Vida Breve*."

## THE ETUDE

## IN THE GIPSIES' CAMP

### IM ZIGEUNERLAGER

AUGUST 1927 Page 581

AUGUST NOELCK, Op. 279

Csárdás = the national Hungarian Dance. An excellent easy example. Grade 2 1/2.

Tempo di Zsardas M.M. = 126.

last time only

marcato

f Fine

p

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

D.S. al Fine



## AT HOME

DAHEIM  
REVERIE

W. LAUTENSCHLÄGER, Op. 103, No. 2

An expressive drawing-room piece exemplifying the singing tone, double notes and "cross hands" Grade 3 1/2.

Andante con moto

## A SPANISH WALTZ

MILTONA MOORE

A slow and languorous waltz in the genuine Spanish style. The *Tempo Rubato* is desirable. Grade 3 1/2.

Tempo di Valse M.M. ♩ = 108



# IN LOVE'S GARDEN

## VALSE CAPRICE

### SECONDO

HOMER TOURJÉE

A graceful modern waltz to be played in orchestral style.

Moderato amoroso M.M.  $\text{♩} = 72$ 

# IN LOVE'S GARDEN

## VALSE CAPRICE

### PRIMO

HOMER TOURJÉE

Moderato amoroso M.M.  $\text{♩} = 72$



## SECONDO

## DAME TROTS' DANCE

SECONDO

HELEN L. CRAMM, Op. 37, No. 2

A lively little original duet, for players of  
about equal attainments  
*Allegro (With good accent)*

## PRIMO

## DAME TROTS' DANCE

PRIMO

HELEN L. CRAMM, Op. 37, No. 2

*Allegro*  
*With good accent*



A graceful and delicate drawing-room number.  
A good practice piece also. Grade 3½.  
Anantino M.M. ♩=108

# ZEPHYRS CAPRICCIO

BRUNO BRENNER

THE ETUDE

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# AMERICAN SCOUTS MARCH

LEO OEHLER, Op. 348, No. 1

Practice in sturdy march rhythm. Grade 2.  
Tempo di Marcia M.M. ♩=120

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## PASSING CLOUDS

THE ETUDE

A.E. LUMLEY-HOLMES

A charming number by a popular English composer, well adapted for certain scenes in "picture playing." Grade 3½.

Andante moderato M.M. = 108

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In the style of an aesthetic dance. Grade 3½

Molto moderato M.M. = 108

## NODDING FLOWERS

GEORGE DUDLEY MARTIN

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THE ETUDE

## A MORNING SONG

ELLA KETTERER

The left hand sings the melody. Grade 1½

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## JAZZ SCHERZO

Idealized "jazz". Very cleverly done. Suitable for concert use. Grade 5

THE ETUDE

DAVID W. GUION

Lively  
M.M. ♩ = 120

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THE ETUDE

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Introducing a fragment of the most famous *Minuet* ever written. Grade 2 1/2

WALLACE A. JOHNSON

Tempo di Minuet M.M. ♩ = 104

From *Don Juan Minuet* - MOZART

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## A JOYOUS WORLD

GRÜSS' MIR DIE WELT!

WALZERFREUDE

WALTZ

ERIK MEYER-HELMUND

A new waltz movement, by a famous melodist.  
Grade 5.Allegretto giocoso M.M.  $\text{♩} = 72$ 

Musical score for "A Joyous World" (Grüß' mir die Welt!) by Erik Meyer-Helmund. The score is for piano and features a waltz movement in 3/4 time. It includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *p*, *f*, *poco rit.*, *a tempo*, *rit.*, and *Fine*.

Continuation of the musical score for "A Joyous World" (Grüß' mir die Welt!) by Erik Meyer-Helmund. The score continues with piano accompaniment, featuring various musical notations and dynamic markings such as *f*, *p*, *pp*, *poco più lento*, *rit. molto*, and *a tempo*.



## THE ETUDE

## ON THE ROAD

A lively little characteristic piece, with an irresistible lilt, Grade 3.

Marziale moderato M.M.  $\text{♩} = 108$

MAURICE ARNOLD

## THE ETUDE

Gt. 8' & 4'  
Sw. 8' & 4'; Oboe; coup. to Gt.  
Registration: Ch. St. Diap., Gamba, Flute (more if necessary.)  
Ped. 16' coup. to Sw.

## ROYAL PAGEANT

EUGENE F. MARKS

A good summer postlude, suitable for many occasions.

Tempo di Marcia M.M.  $\text{♩} = 108$

MANUAL

PEDAL



Sw. 8' 4' soft  
cresc.  
Full Sw.  
cresc.  
DC.

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Allegretto poco mosso M.M. ♩ = 72

R. DRIGO

VIOLIN

PIANO

*espress. e p*  
*p simile*  
*poco più mosso f*  
*rall.*  
*poco più mosso f*  
*rall.*

*p melodico con sentimento*  
*pp simile*  
*rall*  
*rit*  
*a tempo*  
*p*  
*a tempo*  
*p*  
*f*  
*D.S. al lib.*  
*a tempo*  
*p rit.*  
*ms. 4*  
*p rit.*  
*a tempo*  
*f*  
*D.S. al lib.*  
*dim. ancora più*  
*pp rit. sempre e dim.*  
*dim. ancora più*  
*pp rit. sempre*  
*dim.*  
*rit. p*



# MOONLIGHT DANCE

JAMES H. ROGERS

In moderate waltz tempo M.M.  $\text{♩} = 68$

*mp grazioso*

*più cres.*

*Fine*

*D.C.*

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# THE LITTLE GREEN HUNTSMAN

A FAIRY TALE

J. P. LUDEBUEHL

In descriptive style, Grade 2  $\frac{2}{4}$

Allegro M.M.  $\text{♩} = 120$

*p*

*cres.*

*Fine*

*p*

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*mp grazioso*

*più cres.*

*Fine*

*D.C.*

# MY DEARIE

CHARLES HUERTER

Andantino

*p molto espress.*

*p molto espress.*

*cres.*

*Fine*

*D.C.*

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Joshua I  
Job XXII

## ACQUAINT NOW THYSELF WITH GOD

FRANKLIN RIKER

*Allegretto moderato f moderato*

Be strong and of good cour-age, be not a - fraid, nor be thou dis - may'd: For the

Lord your God is with thee whith-er-so - ev - er thou go - est.

*Adagio cantabile*

Ac - quaint now thy-self with Him and be at peace, Ac - quaint now thy-self with

Him and be at peace. There - by good shall come to thee, shall come un - to

thee.

*poco string.*

Ac - quaint thy-self with

*rit. e dim.*

*a tempo*

God and be at peace, Ac - quaint now thy-self with Him and be at

*Allegro moderato e ben marcato*

peace. Yea, the Al - might - y shall be thy de - fence,

Yea, the Al - might - y shall be thy de - fence Then shalt thou have thy de -

light in God, and shalt lift up thy face un - to Him, thy face un - to

*Tempo I.*

Him. Ac - quaint now thy-self with God and be at peace, Ac -

quaint now thy-self with Him and be at peace.











THE CONGREGATION has largely gathered; there is silence, broken only by an occasional foot-fall in the aisle, or a murmured word of greeting. We note the elderly face here and there to whom the reminiscences of old well-loved melodies may mean much. The worried business and professional man is there; he who would like something to make him forget his problems for a time. A not too religiously minded young man might may be seen sitting in the gallery, more to enjoy each other's society than to take seriously of the coming service.

The first few solemn notes of the organ float out through the auditorium. Inensibly the atmosphere changes. The volume of tone swells; new and interesting figures of accompaniment weave most naturally around the theme; the deep foundation has seemed under life and promise. Two melodies now thread their way through each other. Does not music perfect agreement in tone—this mastery and exquisite contrapuntal tapestry—awaken in the mind the desire for more beauty and agreement in the life of life? The third man of business feels there is something in the world besides the ceaseless search for dollars. The faces of the aged show some of their feeling. The young man and girl feel, for the time being, in the presence of musical realities and gain from that a desire for life realities.

But listen! Another melody is heard. Some well-loved hymn tune appears. But it is transfigured in a new and glorious form in the company of other interweaving melodies that seem to turn the organ pipe into the tongues of angels. By gradual modulation in the most natural manner we are carried into the opening chord of the familiar *Doxology*. It seems a fitting climax. We sing because we want to offer praise. The minister then lifts his voice, "Let us pray," and we feel, as we have our heads, that we are not far from Him who hears and answers prayer.

This is the effect of organ music rightly chosen and thoughtfully played.

#### Selecting the Music

THE BEST IN music, and that music properly performed, is our only hope for educating the listener. The explosive power of a new affection is often miraculous in its working, and perfect music, if frequently and wisely administered, can take away the desire for the worthless. But it must be chosen with the wisdom that the exigencies of the case demand. An organist who chooses mostly long and complicated works and who plays little else but fugues may be doing considerable for a few musical critics, but it is not the best way to begin spreading a love for good music among the people who need musical training. If he can but make an appeal except in the things the people know, let him use familiar melodies to begin with, well and tastefully arranged.

For, after all, many a time-worn melody that seems to have outlived its day can be made into a thing of real beauty. In other words it may have a classical setting. The value of a piece of music is given by its setting—why not apply the same principle by presenting to the world, in a new and tasteful setting, old gems of melody? Such is the case with preludes. Many hymn-tunes are adaptable to contrapuntal treatment, varied harmony and figures of accompaniment. The variation, too, may take the form of a march without Words, a Scherzo or a March. After arranging *Behold Land, Jesus Loves Me* and *The Lord's Our Rock* in a classical form, the organist is in possession of some most effective organ music. Of course, no one should confine himself solely to such things any more than to "heavy" music. But easily followed, familiar or even humble melodies

## The Organist's Etude

Edited for August  
By EMINENT SPECIALISTS

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### Service Playing

By Henry C. Hamilton

#### Part I

have their place and can be made of value in preparing the way for some quickly understood classics, as the flowing melodies of Handel, Haydn and Mozart.

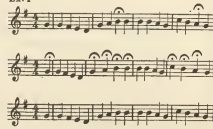
It is desirable, when approaching the end of the prelude, to modulate into the key of the *Doxology* or whatever it is customary to sing at the beginning. Nothing sounds more glaringly out of place than for an organist, at the end of his voluntary, to sound a *fortissimo* chord in some unrelated key as the signal for the people to rise and sing. A few bars can easily be improvised in such a way as to make the conclusion of whatever he is playing become an entente cordiale (in the proper key, of course) for the people to rise.

#### Giving the Initial Note

THE MATTER of giving the congregation the initial note of the tune as a signal to begin singing has always been a debatable subject. I grant that it is not the most artistic thing to do under any circumstances and is in extremely bad taste when accompanying a choir or more expertly a soloist, especially in cases of dire necessity. But the greater part of any congregation is an untrained mass of voices, and it will be found that playing the starting note as a signal ensures a better response. Some organists begin playing the hymn for the assembled congregation without warning of any kind; others sound the pedal note first. I have attended churches where one or the other of these two methods was in vogue—large, well-to-do and fashionable churches—and the point of starting note has not got a start until about the end of the first line. There seemed to be a feeling of "I don't know what anyone is going to do," and, of course, no one wants to appear conspicuous by singing a solo from the pews of the church.

The speed of the *Doxology* varies greatly in different places; also the matter of pausing. Sometimes this is the result of the setting; this hymn is given in the hymn-book, and more often, a case of custom or tradition. I have heard it rendered in the following ways:

#### Ex. 1



I remember, some years ago, when conducting the little cantata, "The Rolling Seasons," that this old-time tune was used in a certain place. The setting was that of No. 2. I felt dissatisfied and eventually decided to have it rendered very slowly without any pause whatever until the last

note, and with the first and third lines in harmony and the second and fourth in unison. The effect coming, unexpectedly, in the Cantata and set to the following was really magnificent:

"We'll crowd Thy gates with thankful songs,  
High as the heavens our voices raise,  
And earth, with her ten thousand tongues,  
Shall fill Thy courts with sounding praise."

The effect of the union singing on the second and fourth lines, supported by full harmony from the organ, was especially imposing, the higher notes seeming to be particularly significant. However, this type of arrangements—a strong, slow, and irresistible onward movement without pause—may not be practicable for the general service unless the people could be made used to it. Custom plays so large a part in congregational singing, especially in hymns of long usage, that a radical change is not always a success. But for a special occasion, such as just mentioned, a happy presentation of an old ecclesiastical composition, usually too severely treated, is a most effective innovation.

A great deal has been said in regard to the playing of hymns. The subject has been very largely covered, and yet this phase of an organist's work often leaves much to be desired. A most important thing is phrasing. It is well to commit every familiar hymn-tune to memory. This, combined with serious study in organ and harmony, can hardly fail to fit one for this important part of service playing. Then, by playing from the words only, except in the case of some new tune, one is naturally free to enter into the spirit of the different verses and use suitable phrasing and coloring.

While tone-painting can hardly be indulged in unduly during the congregational singing, yet most varied treatment may be given. In case of a quite familiar tune, such as *Onward, Christian Soldiers* or *Come to the Saviour* the organ can, with good effect, depart from the custom of simply doubling the voice parts and adopt a freer style of accompaniment. We all know the splendid effect of a familiar hymn played by a large and efficient brass band. How different from the lifeless presentation often to be found in church! More like the corps of the tune than its living reality. Of course the band is playing an arrangement that amplifies the simple tune to a wonderful degree. There are counter-melodies, synopsized after the manner of the brass band, and the organ look for in church. But the organ is quite able to furnish a free and effective accompaniment. In *Onward, Christian Soldiers*, if there is a good trumpet on the organ, its use, either as an inverted pedal, a counter melody, or the suggestion of one of the numerous "calls" based on the major triad, gives a suitable color.



(To be continued)

### The First Mass and Saint Ambrose

Article One of a Series

#### The Church, the Credo of Modern Music

By Bertrand Brown

THE WRITER of the first mass must have been a singularly interesting man of God and of music. It seems strange that we do not even know with any assurance who he was, and that the bread of music he wrote the first notes of a form of composition—the mass—which has meant so much throughout the ages.

Most authorities seem to agree that it was Saint James, first Bishop of Jerusalem, martyred in A. D. 62, and known to us as Saint James the Less. There are many traditions about him—how he fasted until our Lord came to him in a vision, and how zealously he exercised the duties of his office. There are many confusions as to well and it seems that what never have been the most fascinating and inspiring tradition of all has been lost in the haze of years—the legend of that musical composition, that origin through Saint James of the first music of the mass.

#### The Bishop of Milan

NEARLY three hundred years after the martyrdom of Saint James the Less, Saint Ambrose, Bishop of Milan, appears as the next great name in musical history. In the superlative Cathedral at Milan, what are known as the "Ambrosian modes" are still preserved, and Ambrosian music is played and sung. The organist who will not take the trouble to learn his music thoroughly will find himself sadly outdistanced and overshadowed by those who will. After all

## THE ETUDE

church music we know only in a general way. Probably Saint Ambrose himself did not suddenly bring into existence what is termed "the Ambrosian style." This probably had been a gradual development to which many men and many tendencies contributed. The genius of Saint Ambrose had been a chaotic, simplified clarified what had been enormously complicated, and defied the spirit and general tendency of music for the Church.

There had always been music in services, and many different ideas had been carried. The dominant influence naturally had been from Greece. Whatever the Greeks said about art and philosophy in those distant days was virtually the final word. Many things in music especially, went on existing simply because Greece approved.

#### The Ambrosian Reforms

SAINT AMBROSE discarded the formulae of the later Greeks and went back to earlier principles. We may think of this early sacred music as classical in many ways; but certainly it was inspiring in finding form and expression worthy of its own spiritual origin. Saint Ambrose was largely instrumental in clearing the road, making it possible for music to work out its own salvation.

Many rules laid down by Greek and other musicians of the day simply made music harder to play and harder to understand and appreciate. Saint Ambrose eliminated these rules and worked out what was certainly a simpler system and one with which it was much easier to work. Also the "Ambrosian modes" had

a fresh point of view. Another innovation was really a return to earlier practice—Saint Ambrose allowed the text of a hymn in its natural rhythm to determine the rhythm of music.

Saint Augustine tells how he first heard church music in the Ambrosian style and what a deep and lasting impression it made upon him. There were other schools of music, or rather leading tendencies—for there was nothing so distinct and definite as to be called a school—which were, in a degree, rivals of Augustine's. These were the "Gallian" and "Mozarabic"—but that for which they stood was not of enduring importance.

#### A Traditional Choice

THERE is a tradition, outside of canonical literature, that books of these different musical styles were left in the Cathedral of Milan to determine which should be accepted by the church. The story goes that the book of Ambrosian music was found wide open, whereas the books of the other styles were shut. The Ambrosian modes were acclaimed and the others destroyed as they no doubt deserved to be.

Interesting as are Saint Ambrose and his work for a reformed music, his great contribution lay in preparing the way for a greater advance, a more sweeping and creative change in sacred music which was to come. It is fitting and inspiring that the Cathedral of Milan should carry through the centuries the music of its distinguished Bishop. But the coming of Gregory I, the Great, was to have a still wider influence.

### Melody Phrasing

By Angus McKay

WE ARE all very ready to expect to sing that is the king of instrumental organ that is all of that. It is an orchestra in itself. With its string tone and flutes and reeds there is a wealth of orchestral coloring at our command.

Let us think of the orchestral stops as individual, man-played instruments rather than as mere tabs on the console. Let us make them perform accordingly. How much more art and feeling there is in a passage properly phrased! By phrasing is meant primarily a "break" or momentary stop in the melody where the organist or other soloist would naturally take a breath. A study of melodies shows that they are usually divided into several distinct parts the same as a paragraph is divided into sentences. In a great deal of music the breaks are marked in by the composer. Where they are not, it is up to the performer to use his own judgment.

A hymn tune will make a good example. A choir could never be expected to sing through a whole hymn in one breath, not even a single verse. We allow them as a general thing to take a breath at the end of every line, robbing its last note, so to be ready for the attack on the next line.

It is exactly the same when playing melodies. Divide the passage into its component parts. Make a "break" after each part, and, as in the hymn tune, rob the note you leave so as to attack the next one promptly. And do not stop there. Make other breaks wherever you feel that you will accent a particular motive or otherwise enhance the beauty of the number.

We are our own orchestra as well as conductor. Let us humanize our playing. These breaks, together with judicious use of the expression pedals, make phrasing add another hundred per cent. to the listener's interest in our playing.

### Shall We Memorize?

By Rowland W. Dunham

ARGUE as we may against the drudgery of memorizing, there is no doubt that the day is fast approaching when an organist who seriously offers a recital on an artistic basis must play as do all other musical realists. The organist who says he cannot memorize must then be a church or theater player and not a recitalist.

The organist who will not take the trouble to learn his music thoroughly will find himself sadly outdistanced and overshadowed by those who will. After all

it is possible that the power of the will and a little hard work can conquer most of the supposable. When this day arrives we shall find the standing of both the instrument and its player upon a plane far above where it is to-day. We shall not have to look apologetic when we speak of our profession. The appearance of a qualified organ recitalist will be welcomed, patronized and reviewed as befits such a performance of instruments."—The Diapason.

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Department of Public School Music

(Continued from page 57)

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Combined Course in History, Appreciation and Harmony

(Continued from page 543, 1927, issue)

Page numbers referring to Musical History study are those in "The Standard History of Music" (Cooke); those aligned with Appreciation listings are pages in "Standard History Record Supplement"; and the book for Harmony study, to which reference is made, is "Harmony Book for Teachers" (Green). In each issue is published enough of this course for study during one month.

Week	Subject	Chapter	Topic	Page
13	History	33	Famous Pianists and Teachers of XIX Century...	189-192
13	Appreciation	*	Piano Selections of Gottschalk, Kullak and so forth	—
13	Harmony	26	Additional Uses of Second Inversion...	113-117
14	History	34	Piano Virtuosos	193-200
14	Appreciation	*	Piano Selections of Paderewski, Rachmaninoff...	—
14	Harmony	26	Harmonizing Basses Using Inversions...	117-120
15	History	35	Great Violinists, Past and Present...	201-208
15	Appreciation	*	Records of Violin Selections of Kreisler, Elman...	121-124
15	Harmony	27	The Dominant Seventh Chord...	209-213
16	History	36	Composers of Piano Pieces of Smaller Forms...	—
16	Appreciation	*	Piano Selections of Chaminade, Godard...	124-126
16	Harmony	36	Writing Seventh Chord Progressions...	—

\*Records are available in the catalogs of the talking machine companies of selections by these composers and artists.

Letters from Etude Friends

Knowing the Composers by Sight

TO THE ETUDE: The other day a girl of fifteen who has taken lessons for some time was in my house and, seeing a group picture of musicians on my desk, remarked, "We have those statesmen in our house." I at once questioned her and, though she had heard some of the names, she knew nothing of the musicians. Here, and now, we are surrounded by pictures of classical musicians, whose faces and names, and the names of their compositions, are so familiar to us that we can recognize them at a glance. This child will be an adult, one whose imagination will be able to create a world of music, and we must be sure to give her the opportunity to do so. We must be sure to give her the opportunity to do so. We must be sure to give her the opportunity to do so.

Does it seem to you that in all fairness we should not be so sure to give her the opportunity to do so? Does it seem to you that in all fairness we should not be so sure to give her the opportunity to do so? Does it seem to you that in all fairness we should not be so sure to give her the opportunity to do so?

Playing by Ear a Hindrance

TO THE ETUDE: We wished to sing a song the other night but had not the music. My nine-year-old son had it for her best. She gave a wonderful performance. I hope this ability to play by ear will not hinder her progress. I can only say that it ruined what I had to do. I can only say that it ruined what I had to do. I can only say that it ruined what I had to do.

A Matter of Distaste

TO THE ETUDE: "I do not think that composer's music is to my pupils, for I do not care for it." This is a serious enough statement, how far, in the teacher's consideration, of providing a requirement, ethically or practically, in withholding from his pupils a view and a discovery of modern forms and ideas? It had been just "music" that was asked for, the music of the above mentioned composer. If the teacher were old and beyond the track of new ideas, that the teacher was young and did not wish to be considered progressive and efficient, and the composition in question was by one of our best-known and loved American composers.

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## JUNIOR ETUDE—Continued

The JUNIOR ETUDE contests, which have been discontinued during July and August, will be resumed next month, and the winners of the "Church Music" essays contest will then be announced.

### Tony's Parade

(Continued from page 627)

called; and now say, "Fourth finger on upper of the three black keys in the right hand; on lower of three black keys in the left." There now remain only "A-flat," "B-flat," "B-flat," and "F," and for this third say, "Fourth finger on upper of three black keys in the right; but, having now lost the lowest of the three black keys (G-flat), we say fourth finger in the left hand on the fourth tone of the scale, until we reach "F" which again begins on a white key and so is fingered as is "C." And there you are! You have gone entirely around the circle of keys and have made only two changes in your original fingering. You see, as you never use your fourth finger but once in an octave it is safest to tie your rule to this finger. Know where your fourth finger comes; and the others will fall into their places as easy as can be; your scales will sound right and will prove to be the foundation for running passages that will be of velvety smoothness.

(To be continued)

### Letter Box

DEAR JUNIOR ETUDE:  
I have never seen any letter in the Junior Etude from Grand Rapids, the furniture capital, and so I am writing you one.

Grand Rapids is fast becoming a musical city, and we have a wonderful symphony orchestra, and good music is further encouraged by the leading theaters which have excellent string orchestras. There are two radio broadcasting stations which also aid in furnishing good music to the music-loving community, and my chief ambition is to be a concert pianist.

I am studying French at school, because it is essential in music and because I intend to study music in Europe some time. Sometimes it is very discouraging, because it is very easy to get mixed up in the conjugation of verbs, but when I think of my future musical career, my chief ambition is to be a concert pianist.

From your friend,  
PAULINE BRENNAN (Age 13),  
Michigan.

DEAR JUNIOR ETUDE:  
I read your column every month as I take the Etude and I like it very much. I am corresponding with a French-Canadian girl through your column and I like her very much.

I have been taking music for over four years. I live in Kentucky and it gets pretty hot here sometimes.

I am in the eighth grade at school. I am not very fond of school and like my music so much better, but I can't have a good music education unless I have a good school education.

When I have graduated from high school I am going to a conservatory of music somewhere. That is my highest aim in life—to go

to a conservatory and then to Europe. I am simply crazy to go to Europe and study music, and maybe I will some day, who knows?

From your friend,  
EVALUINE HENSTON (Age 13),  
Kentucky.

DEAR JUNIOR ETUDE:  
I live about one hundred miles north of the Gulf of Mexico. I will soon be fifteen years old. I have dark haired hair and gray eyes.

I like THE ETUDE very much, but the most enjoyable page are the Junior pages.

I have a good teacher. I am taking a back study and back III of Czerny, but I do not especially like them. The blue notes I have ever practiced in one day was three hours and a quarter, and one day is interested, the time seems to fly.

From your friend,  
OLIVER RUTH EVANS (Age 14),  
Alabama.

DEAR JUNIOR ETUDE:  
We have been taking THE ETUDE for some time but I never took much interest in it until lately when my mother told me to read the Junior Etude. After that I looked up all the old ETUDES and read the Junior pages.

I play in the Junior Band in school. I have been taking piano lessons for three years and have played in two large recitals and several given at the school. I live out in the country, about three miles from a little village where I go to a high school. I am in the seventh grade and took a blue ribbon on my graduation map of the Middle Atlantic States, at our Country Fair. We are getting a church in our school and I have joined. We are going to sing at the opening exercises of the school and at Sunday school and Church. We have a fine leader and hope soon to have a fine chorus.

Your friend,  
ELIZABETH S. HALL (Age 12),  
Virginia.

DEAR JUNIOR ETUDE:  
We have taken the Etude for nearly a year and I certainly have enjoyed reading it, especially the Junior Etude.

I have been taking piano lessons for three years and have played in two large recitals and several given at the school. I live out in the country, about three miles from a little village where I go to a high school. I am in the seventh grade and took a blue ribbon on my graduation map of the Middle Atlantic States, at our Country Fair. We are getting a church in our school and I have joined. We are going to sing at the opening exercises of the school and at Sunday school and Church. We have a fine leader and hope soon to have a fine chorus.

Your friend,  
DONALD HOSLEY (Age 11),  
Texas.

DEAR JUNIOR ETUDE:  
Although I have been a constant reader of the Etude for several years, this is the first time I have written you as to my writing a letter. Now I feel that I owe it a "thank you" for the many gifts I have received from it each month.

I live in a small village town in southwestern Minnesota and so have not the musical advantages of some girls here. Due to the absence of a competent teacher, I have been practicing regularly with the help of THE ETUDE. I have confined my study on the piano also give lessons to several beginners who have no other means of acquiring a knowledge of music. It is my plan to watch them progress.

From your friend,  
RUTH KING (Age 17),  
Minnesota.

DEAR JUNIOR ETUDE:  
I read your column every month as I take the Etude and I like it very much. I am corresponding with a French-Canadian girl through your column and I like her very much.

I have been taking music for over four years. I live in Kentucky and it gets pretty hot here sometimes.

I am in the eighth grade at school. I am not very fond of school and like my music so much better, but I can't have a good music education unless I have a good school education.

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